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HIT PARADER

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INTERVIEWED AT HOME

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PEDAL PUSHING POP

BILLY JOEL
HERO FROM HICKSVILLE

RORY GALLAGHER
GUITAR ADVENTURES

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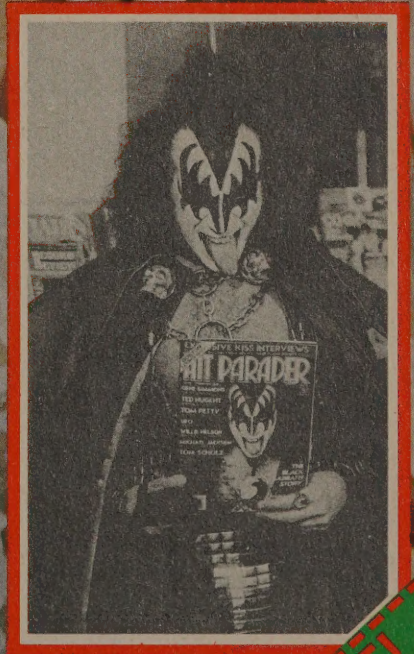
THIS IS HIS LIFE

JAGGER'S ROCK REGGAE

AL STEWART'S GUITARS

ROCK NEWS: DYLAN'S DISCS
CLAPTON'S GOLD, HALL & OATES LP
ROXY REFORM, AL STEWART'S ROCK
DEADLINE, AND OTHER HOT SHOTS



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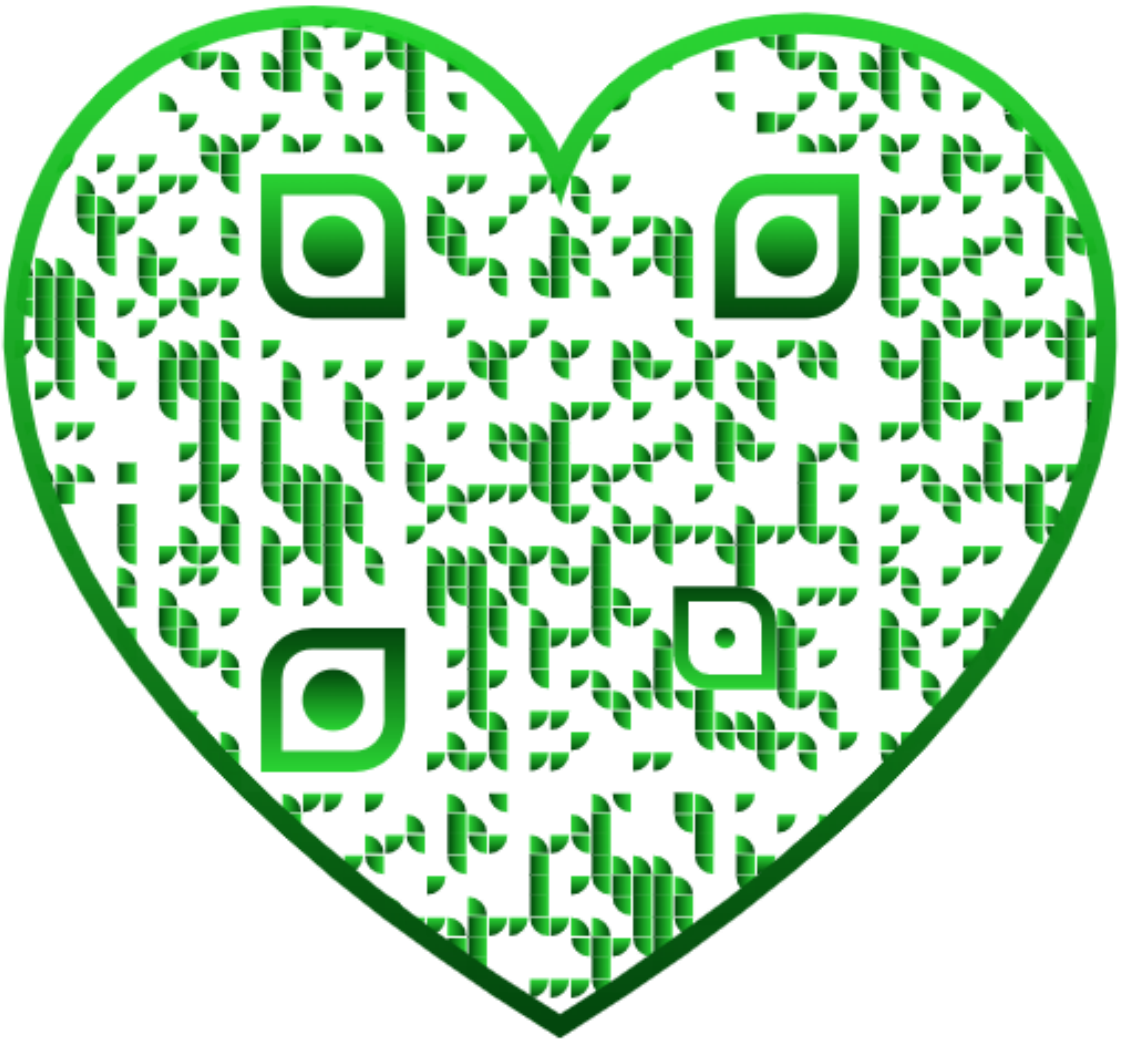

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5 **ROCK & ROLL HOTLINE**
Roxy Reforms, Hall & Oates LP, Clapton's Gold, Al Stewart's Rock Deadline and Firefall

7 **BLONDIE**
At Home With The Stars, Or, I Like The Way She Dips
by Jim Green

10 **WE READ YOUR MAIL**
Aerosmith, Beatles, Kiss, Hall & Oates and more...

12 **ELTON JOHN**
This Is His Life

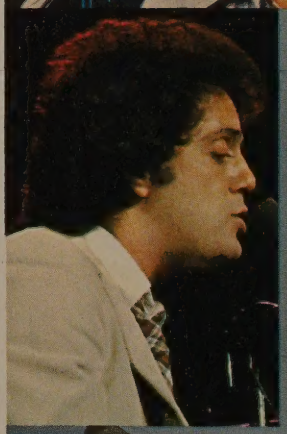
13 **ARE ROCK STARS CRAZY?**
John Cale screams, Patti spits Robert Plant once rode a motorcycle up and down a hotel hallway...
by Lisa Robinson

14 **SPINADDICT: RECORD REVIEWS**
Hollies, Wings, Lou Reed, Stiff imports, Clash, Willie Nelson, Bob Marley & The Wailers, The Band & more
by James Spina

17 **MICK JAGGER**
Mick Jagger And the Band Rock To Peter Tosh's Beat
by Lisa Robinson

19 **AEROSMITH**
Bootleg Gold & Platinum
"There's nothing 'funny' on this album," says Joe Perry

20 **GUITARS & AMPS**
Al Stewart



24 **HP DISCOGRAPHY**
Bob Dylan

25 **QUEEN**
Tour Report

26 **ALICE COOPER**
The Hit Parader Interview
Alice Cooper Says He Knows Who He Is
by Deane Zimmerman

29 **BILLY JOEL**
Hailed In Hicksville
How Billy Joel Became a Rock Troubadour
by Jim Girard

32 **CENTERFOLD: GENE SIMMONS**

34 **RORY GALLAGHER**
Rory's Guitar Adventure
"I wouldn't like to become just a technician or a madman," says Rory Gallagher
by Charley Crespo

36 **NEIL YOUNG**
A Poet's Paradox
(Also A New Album)
by Stephen Demorest

38 **WALTER EGAN**
Jeans, Sneakers, Hawaiian Shirts And Jokes About Being A Fleetwood Mac Clone
by Deane Zimmerman

42 **SONG INDEX**

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ROCK & ROLL HOTLINE

STEWART'S ROCK DEADLINE

Al Stewart says he writes his songs in "a way that's peculiar and unique to me."

"I go in with a tune in my head and a chord order on a piece of paper and I give it to the musicians and I say play. At this point I'm humming 'la, la, la, la' I have no words. And we make a backing track. Then I go away for three months and work out where all the solos ought to be and what they are and then we go in and do the solos, overdubs, strings, lead guitar, and saxes and things."

"Still no voice, no words. I haven't recorded them yet. We have the whole record except for the vocals. Then I go away and take all of this on bits of tape and I compose the lyrics. Not only do I do one set of lyrics, in many cases I do several sets of lyrics, for these reasons:

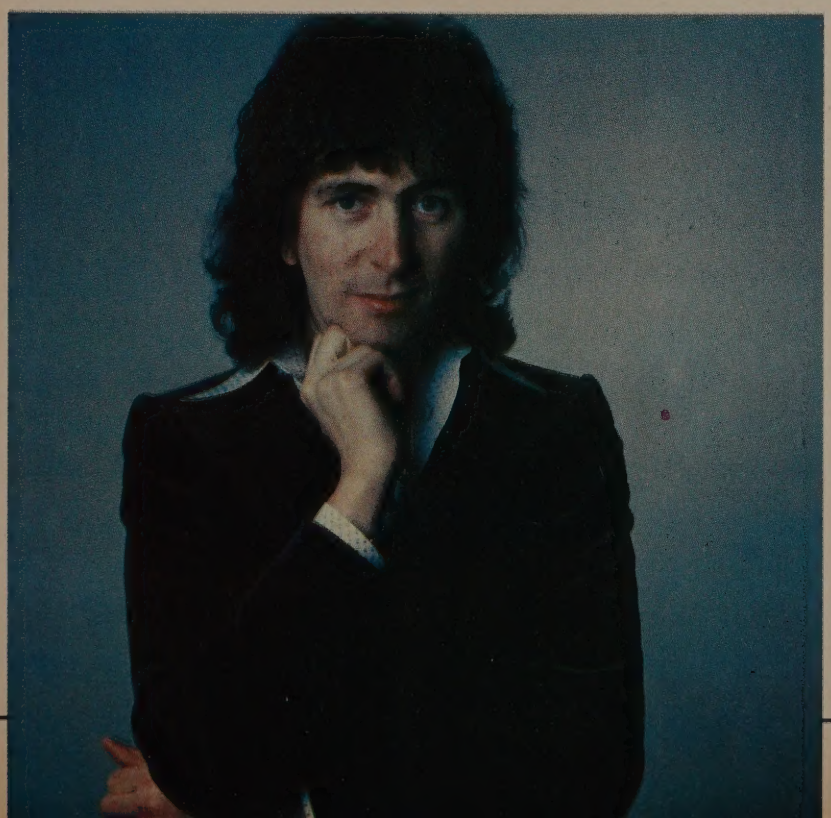
"I want my records to sound different, and ultimately I think they do. Also, I like to spend a lot of time over the words, I like to think them out. And I believe in research and detail, because even if you don't use any of that, the background knowledge helps the mood of the song. So in writing it out I have to do a fair amount of research before I do anything else and that's what takes the time."

"If I spent as much time recording the album as I did with this it would take me ten years between albums. The principal is exactly the same as with other people who record albums, but it's reversed. In most cases, a band will write down an arbitrary set of words, go into the studio, slam everything down, then they'll spend six months going back and doing overdubs, mixes and things. All I've done really is reversed this. I've done this for the last three and a half albums and it seems to work better."

"Performing is great, but writing is definitely a discipline. I enjoy standing onstage and playing the guitar and all that because you get an immediate feedback. But if you're sitting at the piano with an empty exercise book in front of you, and a pen, well ... the sun may be shining and you may feel that life is going on outside the window, and why am I here. More times than not you will feel this way, so the only time anything is ever committed to record is through making yourself actually put something down on paper."

"I need a deadline. Someone has to say, 'we need your record by.....' If they do that I will inevitably miss that deadline, but I will get the second deadline."

"I want my records to sound different, and ultimately I think they do."



FIREFALL GOLD

Just five days after its release, *Elan,* the new album from Atlantic recording group Firefall, has been certified gold by the RIAA for sales in excess of 500,000 units. It's the third consecutive gold album for the six-man group. (*Firefall* went gold in Nov. 1976, *Luna Sea* in Oct. 1977).

Elan, produced by Tom Dowd and Ron & Howard Albert (for Fat Albert Productions), contains ten original songs including their hit single, "Strange Way."

The members of Firefall are: Larry Burnett (guitars, lead / background vocals), Rick Roberts (guitars, lead / background vocals), Jock Bartley (guitars, background vocals), David Muse (reeds, keyboards), Mark Andes (bass guitars, background vocals) and Michael Clarke (drums).

CLAPTON'S BACKLESS MILLIONS UPFRONT

No sooner had Eric Clapton's latest album been scheduled for release (on November 6th) when RSO Records President Al Coury announced that advance orders were in excess of one million copies.

Clapton's new studio lp, *Backless,* is his follow-up to the wildly successful *Slowhand* — which was a platinum album for the British guitarist.

Backless was produced by Glyn Johns, and contains "Promises", written by Richard Feldman and Roger Linn, "Watch Out For Lucy", written by Clapton, and Clapton's versions of Dylan's "If I Don't Be There By Morning", "Walk Out In The Rain" and J.J. Cale's "I'll Make Love To You".

Coinciding with the release of the album, Clapton embarked on a major European tour. He'll be here for extensive concerts very early in the year.

HALL HOLDS ALBUM AS DUO SUCCEEDS

Even while Daryl Hall and John Oates were on tour, with their *Along The Red Ledge* lp selling in excess of 700,000 albums, a Daryl Hall solo album remains unreleased.

"We're just holding it back for awhile," said Daryl, "until there aren't so many things happening. At first it was frustrating to me not to release it, but then I thought about it and realized that it didn't matter. We do so much that I don't think about any of it all that seriously anymore."

"I had originally planned to call the album *Sacred Songs,"* said Daryl, "sort of tongue in cheek though, because nothing is sacred anymore."

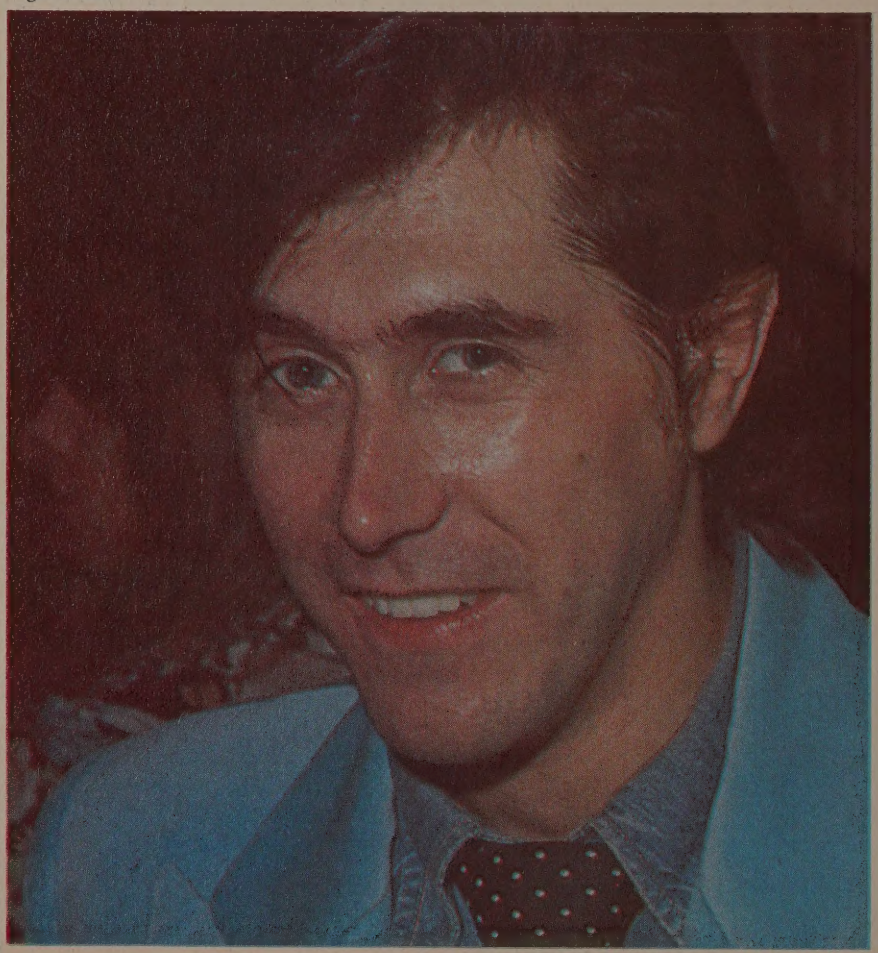
"I used to think that each song was so important. It was part of my life. I went through a certain turmoil to get it written, and all that. But now, the songs just seem to come."

"Each song expresses a moment, and if it comes out right, that's good. If it doesn't, that's all right too. There's always another song."

Ebet Roberts

"Each song expresses a moment..."

"...I just felt like working with the boys again. I phoned them up and they all thought it was a good idea."



DAGMAR

ROXY REFORMS UNOFFICIALLY

Roxy Music has re-formed and all the members - Bryan Ferry, Andy McKay, Phil Manzanera, Paul Thompson and new bassist Gary Tibbs — spent the better part of November and December in New York City, mixing their album and doing the inevitable Christmas shopping.

"We're giving our bass player a crash course in American culture," laughed Bryan Ferry, telephoning from his posh upper East Side hotel suite. "Also, Phil is recuperating from a broken leg and has to see a specialist here."

After two years of separate careers, why did Roxy re-form?

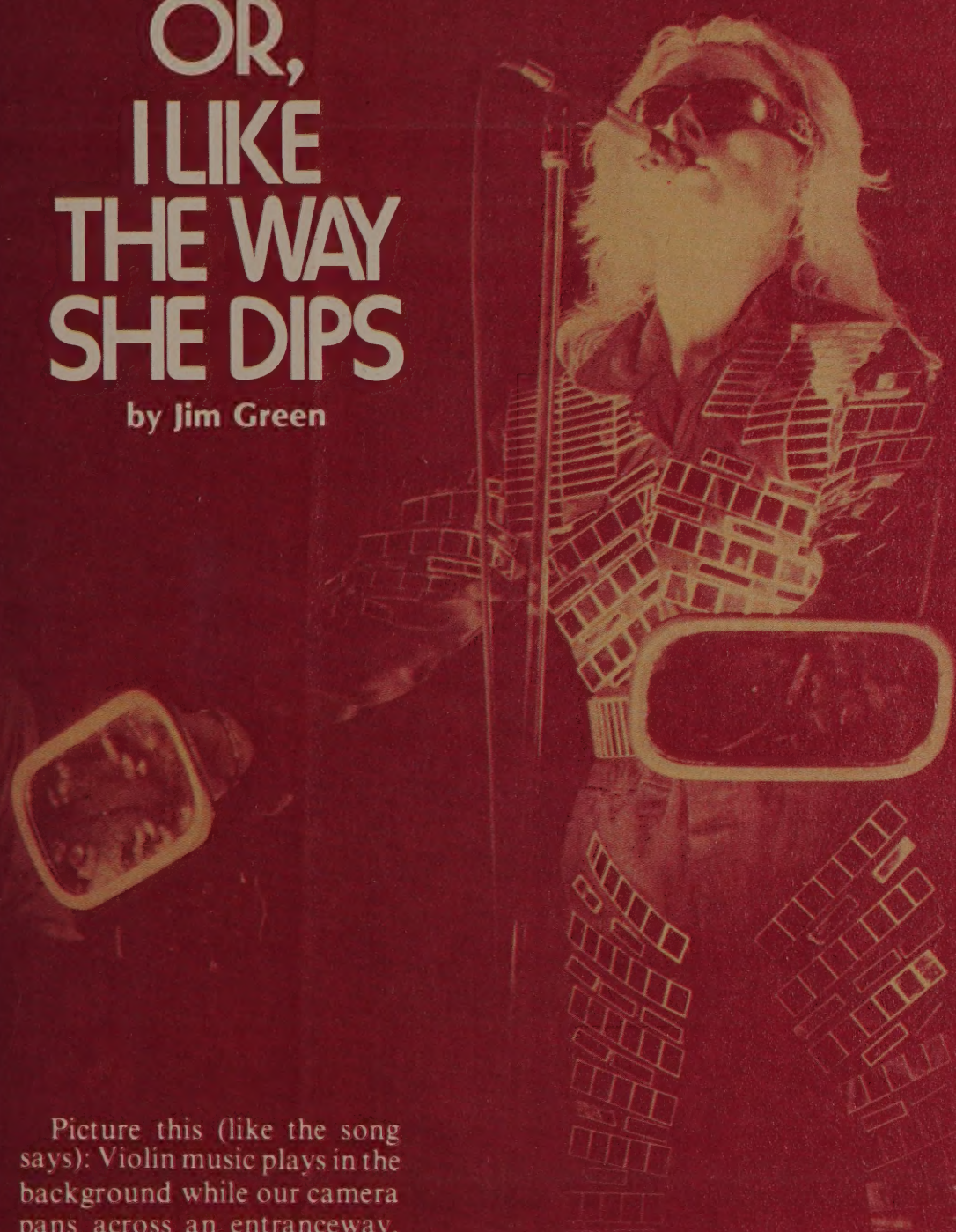
"Well," said Bryan, "we never *officially* split up after the *Siren* lp. I spent three months last year doing my latest solo album *(The Bride Stripped Bare)* and after that, I just felt like working with the boys again. I phoned them up and they all thought it was a good idea."

"This was really the most fun lp we've done. If what we had recorded hadn't sounded good, we would have stopped."

Plans are for that as-yet unfinished Roxy lp to be released some time early this year, with the U.S. tour tentatively planned (at press time) for February.

AT HOME WITH THE STARS, OR, I LIKE THE WAY SHE DIPS

by Jim Green



Paul Cox / Retna

Picture this (like the song says): Violin music plays in the background while our camera pans across an entranceway, around a kitchen and into a living room, where our gracious host and hostess serve us refreshments as they chat about their knick - knacks. Perfect for a house and garden / at home with the celebrities Sunday afternoon TV show.

The synthesis that Blondie has been developing from the very first album contains ingredients like show and movie music, hard rock and spacey electronic influences...

Lynn Goldsmith

But this home is a bit unusual — the celebrated couple being visited are Chris Stein and Debbie Harry of Blondie. Their unimposing rooftop digs has no room with a view to speak of, unlike in "Picture This" (unless you count the terrace), but there are some intriguing views within the walls, namely those knick - knacks. While Chris uses the talented digits which coax soaring solos out of a guitar to finish scrubbing the last of the dirty dishes, Debbie, who's just returned from supermarket shopping, unpacks the groceries into the 'fridge — next to which stands an almost large - as - life, painted - metal statue of a nun. Chris and I adjourn to the living room, where I notice a curio they picked up in the Far East. It's a neat piece of taxidermic scenery: two genuine stuffed snakes poised to attack a genuine stuffed mongoose. We settle down to a discussion of the violin music that is issuing forth from Chris's tape deck.

Frankly, "violin music" is a misnomer. The tape is the nearly final mix of an album Chris produced by a fellow named Walter Steding, to be released in the near future on Red Star Records (a local label run by former New York Dolls, former Blondie manager Marty Thau). Walter does indeed fiddle about, but he utilizes more than just a violin. There are various sounds that seem produced by synthesizer, but mostly were generated by little electronic boxes. "Walter goes down to Canal Street and picks up all these cheap components, and then he puts them together into little boxes that emit certain kinds of tones at varying frequencies."

An Eno-esque approach, no? "Sure, but Walter's been doing this sort of thing for a few years." The result is extended walls of multi - tracked strings with electric colorations which overall gives a semi - classical effect, kind of like Tangerine Dream cum Schoeberg with bits of Stockhausen and Eno thrown in for good measure. A couple of tracks are actually rockers, though, including an oddball cover version of that venerable Isley Brothers chestnut, "Shout," which features some off - the - cuff guitaring by Richard Lloyd of the late lamented Television.

Chris is understandably pleased with having completed his first production venture, and feels certain that the lp will have some impact as a post-new wave avant garde fusion of musical elements. It's a pet project he hasn't had as much time to pursue as he'd have liked, but he enjoyed it immensely, just as Blondie keyboard whiz Jimmy Destri got off on producing a single for local scene favorites the Student Teachers and Debbie is relishing the various film offers she's received. Squeezing these sideline enterprises in around their hectic schedules of rehearsing, touring, recording and, ahem, meeting the press is a tough proposition, and while Chris and I discuss it living evidence of the grind of it all enters the room.

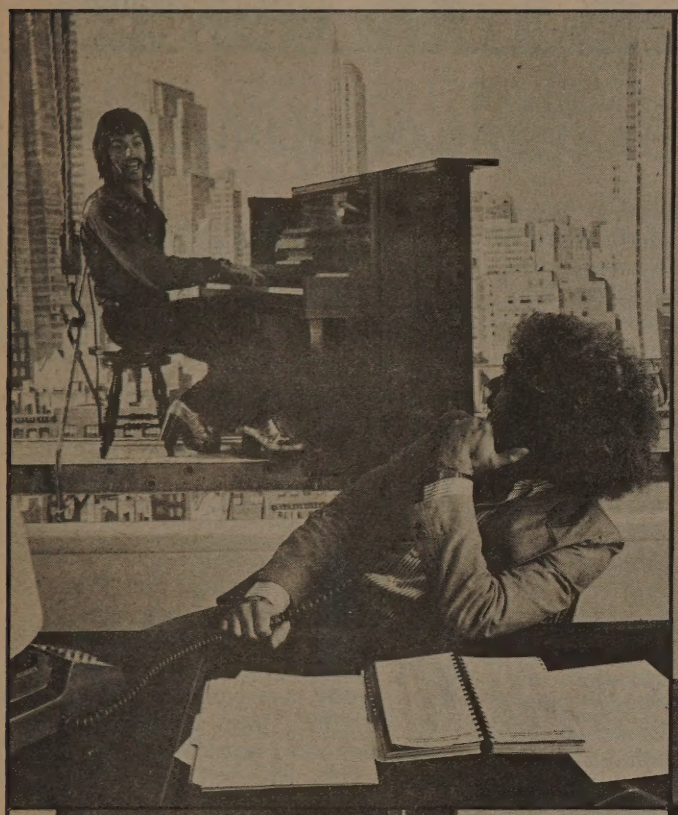
Debbie is looking run-down at the edges and is a bit disgruntled at having little time to relax — but in the meantime she's whipped up a snack for us, a bowl of chips and her own homemade dip to go with 'em! "Wow, it's better than the stuff you buy in the store," say I in candid admiration. Debbie offers a tired smile in return.

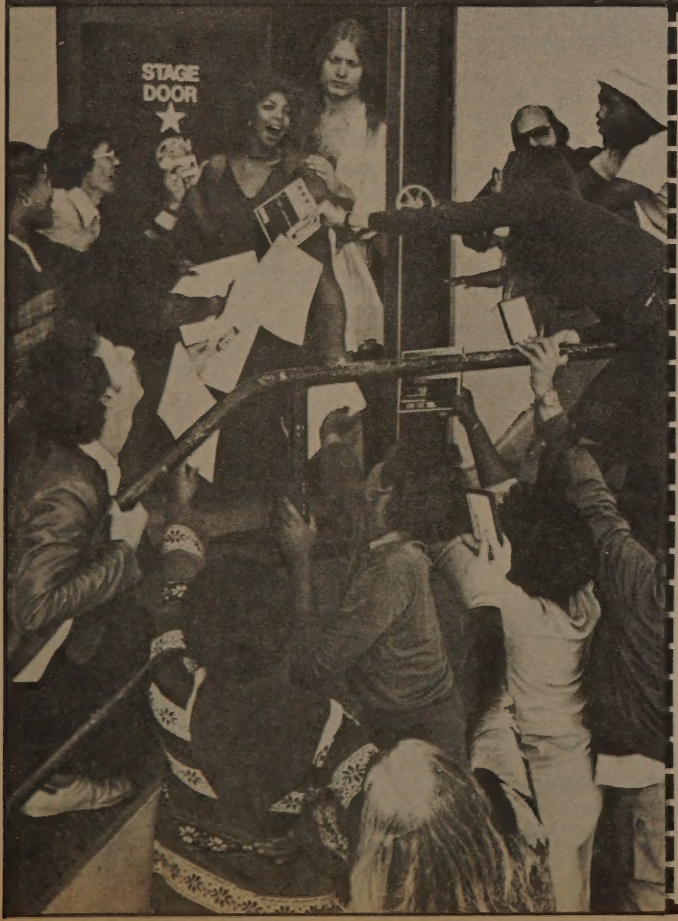
"Yeah, I guess you could call it 'Deb's Dip'. Maybe you oughta call the article 'Deb's Dip,' " she says, attempting to fight her fatigue in order to carry on the conversation. She and Chris are down to earth people to a far greater extent than you might expect, and were apologetic for the state of the apartment which was in some disorder since they'd barely had a chance to move in; when they could have commenced their occupancy they were off touring Europe, where Blondie are honest - to - Godfrey Stars. They've had a string of successes in England and on the Continent that began with their smash hit "Denis" and continued with "(I'm Always Touched By Your) Presence, Dear," "Picture This" and "Hanging On The Telephone."

The consequent adulation and attention paid them by the media means incidents like what happened in Paris, when paparazzi (that European breed of rabid free-lance photographers) descended upon them and showered them with photo - flashes when they appeared in public. It was somewhat different in England, although some editors need only the slightest excuse before printing pics of Debbie. The people responded with real warmth. "We were in London last tour, and just after Debbie had

(continued on page 57)

Four ways to get someone in the music business to listen to your song.





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WE READ YOUR MAIL

Aerosmith

Dear Hit Parader,

I just want to say thanks a lot to some jerk in Philadelphia, Pa. Yeah, thanks a lot for ruining the best Aerosmith concert some of us have ever seen. I'm referring to the concert Nov. 25th at the Spectrum when someone threw a bottle at Steven Tyler. His aim was really good; the bottle hit Tyler on the head. This must have made that guy feel really good, I mean he succeeded in ruining over 20,000 people's night.

I think this is really sick and so is the guy who did it. I hope he is caught. Someone had to have seen who threw it. Whoever saw it should report it. If they don't, they are just as guilty as the one who did throw the bottle.

Thank you.
Lynne Schweigert
Honey Brook, Pa.

Dear Hit Parader,

I have written to all kinds of rock 'n' roll magazines and I *never* get a reply. (You say "We Read Your Mail"). Can you tell me all the instruments Steven Tyler can play? Also Joe Perry?

#1 Aerosmith Fan
Michael Dauth
San Francisco, California

Dear Michael,

To the best of our knowledge, Steven plays the harmonica, drums, guitar, piano, maracas, tambourines, cowbell and bagpipes. Joe plays guitar, bass guitar, and the piano. (Ed.)

Dear Hit Parader,

I love Aerosmith!

I'm just crazy over them. I think they were *super* in the movie, "Sgt. Pepper's Lonely Hearts Club Band."

Steven Tyler and Joe Perry are the sexiest men I know of. I know Joe's married, but is Steven Tyler? I hope not.

They're #1 for me!

Aerosmith Forever
Love ya,
Tammy Noles
La Grange, Ga.

Dear Tammy,

Sorry, Steven is married. (Ed.)

Beatles

Dear Hit Parader,

I just love the Beatles "White Album." I heard a rumor that the white sleeve was just a cover for the original cover: a slaughtered baby — and the government wouldn't allow it so they went to all the record stores and covered them. Also, that the original name was "Dead Babies." Couldn't believe it? Is it true?

J.M.T.
Houston, Texas

Dear J.M.T.

I think the lp you're referring to is "The Beatles — Yesterday & Today." On the original cover, the Beatles were in a white room, dressed in white outfits surrounded by mutilated dolls. A limited supply was available in the U.S. before they were taken off the market and replaced by a more "acceptable" cover. (Ed.)

Hall & Oates

Dear Sirs,

I would really like to write to Hall & Oates. Could you give me the best address? I really need it.

Sincerely yours,
Carol Romaine
Chester, N.H.

Dear Carol,

You can write to them c/o Champion Entertainment, 130 West 57th Street, New York, NY 10019 or to Hit Parader and we'll forward your letter. (Ed.)

Kiss

Dear Hit Parader,

I have to congratulate you for that fabulous Gene Simmons cover. What a picture! What a face!

The interviews were really good too. Keep up the great work.

Now, here's my question: I want to buy those Kiss dolls but I can't find the Gene doll in my store. How come? Did he leave the group or what?

Jamie Robbins
Chicago, Ill.

Dear Jamie,

Gene most certainly did not leave the group. Chances are that they're sold out. (Ed.)

Etc...

Dear Hit Parader,

Hi, I read somewhere that Rod Stewart has a twin brother, right? And Roger Taylor (drum, Queen) looks exactly like him. I mean there's quite a resemblance. O.K. And also they both play soccer, both are into music and Rod Stewart and Roger Taylor don't necessarily have to be their real names, so, do you think they could possibly be brothers? Are they? I mean you take a good look at both of them and you tell me if there isn't a resemblance. Really! You should print a picture of Rod and a picture of Roger and show the readers and see what they have to say about it!

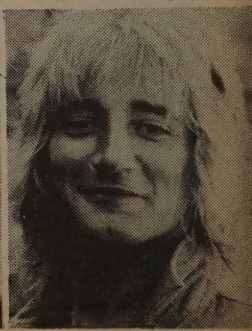
Oh, by the way — how old is Freddie Mercury (lead sing., Queen)?

Well, love ya from Queen lover
USA

Dear Queen lover,

Freddie Mercury was born September 5th, 1946. (Ed.)□

Roger Taylor



Rod Stewart

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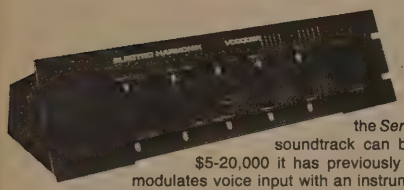

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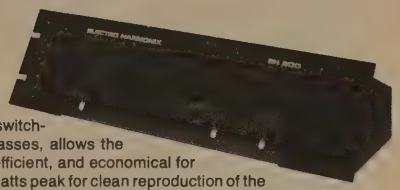

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The response to our Economy and Deluxe Memory Man solid-state analog echo/delay lines has been tumultuous. Musicians all over the world have found these compact, foot-switchable units the answer to their needs for a highly versatile, zero-maintenance device. Now we are proud to introduce two companion models with even greater audio quality and added CHORUS capability.

The MEMORY MAN Echo/Chorus of course retains widely flexible delay, repeat, and blending functions for infinitely repeating arpeggios, "slapback" echo, vocal doubling, "bathtub" reverb, and more. But it sparkles with greatly improved S/N ratio and distortion specs and better frequency response. The Chorus is pre-set for optimum fullness and musical tone.

The MEMORY MAN DELUXE Echo/Chorus/Vibrato has all the features of the standard Deluxe model, including companding circuitry and input clipping control for immaculately clean sound. The specifications for distortion and bandwidth on the standard Deluxe have been pulled up to spectacular levels on the Echo/Chorus also. In addition to variable Chorus, wide-range true Vibrato is available.

Our Memory Men have always been the ultimate in affordable analog delay. Now the Memory Men with Chorus are more ultimate!

THE MICRO-SYNTHESIZER

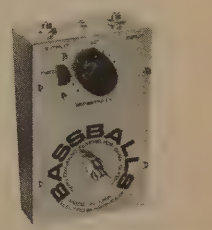
The MICRO-SYNTHESIZER creates many of today's most popular lead synthesizer voicings at a fraction of the normal cost for such capabilities. In addition, it is a powerful processor of basic guitar sound. Its four voices—Guitar, Octave above, Sub-Octave, and Distortion—are completely independent and continuously mixable. The MICRO-SYNTHESIZER modifies these signals with envelope control for "bowed" and "blown" sound, and with particularly potent filtering featuring highly variable sweep options—the key to exact synthesizer simulation. The sweep can be de-selected for variable frequency filtering, and the Resonance control sets the sharpness and boost of the filter.

The Trigger slider permits exact adjustment to individual playing style, and also creates the possibility of playing lead lines with filtering against softer unfiltered chords. Moreover, a special preamp gain trim can be calibrated by the user for perfect matching to any pick-up output. Steel guitar, organ, and violin simulations (detailed in the instructions) are just a few of the multitude of possible effects. The introduction of the MICRO-SYNTHESIZER means that, without mortgaging your home or surrounding yourself with a wall of electronics, you can rise above the inherent limitations of guitar to broader horizons of sound.

TUBE AMP OVERDRIVE

Ever since the more efficient and reliable transistor amps began replacing tube models, guitarists have been trying to recapture the gutsy voice of scorching vacuum tubes. Now HOT TUBES finally restores the complete range of tube characteristics: the full-bodied vitality rich in even harmonics; the smoking, infinite sustain; and the slicing attack presence. The snap and juiciness are preserved at all settings from mellowest to most piercing. Excited reactions to HOT TUBES have included, "It's a Mesa Boogie in a box!"

BASS POWER

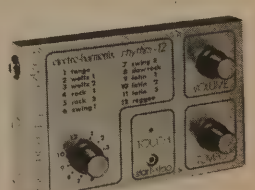


Now there's BASSBALLS, an accessory designed especially for *bass guitar*—created to explode the bass into the bigger sonic dimensions enjoyed by the lead guitarist. BASSBALL's two sweeping, dynamic filters, responding sensitively to attack variations, are critically tuned to the deep, masculine vocal resonances. And no bass with any amp has ever had so much rich, harmonic power. The bass player with the macho of BASSBALLS is like Clint Eastwood with a 357 Magnum. You know people are going to pay attention! P.S. Paul McCartney bought the first one!

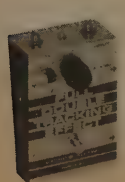
MINI-MIXER

The ultra-compact Electro-Harmonix MINI-MIXER provides just the features needed by the club band or home recordist. Four individually mixable, high impedance inputs allow good power transfer for all microphones, with more than enough gain to compensate between different mike outputs. Also perfect for a precise and variable blend of multiple accessories. The Input and Master Volume controls are high-grade, smooth and quiet slide pots. Yet the MINI-MIXER is available at leading music stores for the usual rock-bottom Electro-Harmonix prices!

FIRST FUNKY RHYTHM BOX



A trap set in a package scarcely larger than a pocket calculator! Large Scale Integration makes it possible at an unheard-of price. The RHYTHM 12 offers a full dozen patterns, all realistically and dynamically voiced. The Rock patterns, especially, throb with a cooking groove never before produced by a rhythm unit. Also featured are Latin, Reggae, and ¾ beats. The unique Start/Stop touchpad always brings in the rhythm selected at the top of the beat. Wide range Volume and Tempo controls are included, and high output level ensures good volume with the smallest amps.



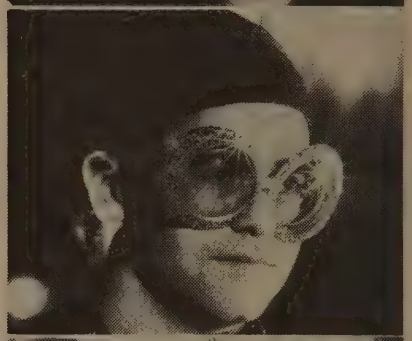
FULL DOUBLE TRACKING EFFECT

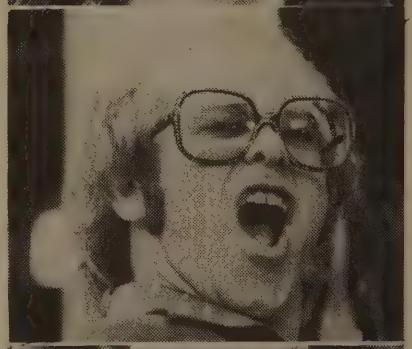
Studio-style doubling and slapback echo perfected for performance! The FULL DOUBLE TRACKING EFFECT is clean, quiet, and responsive with a wide range of instrument or voice signals. Doubles parts for greater fullness. Opens up the acoustics of small clubs. Repeats can be tailored with selection of 50 or 100 millisecond delay and blending of delayed and original signal.

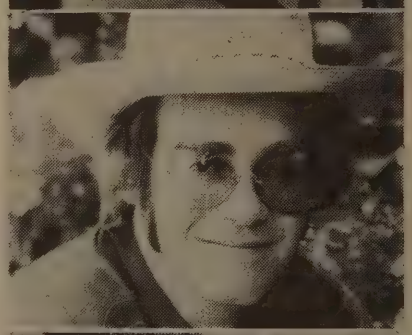
ELECTRONIC METRONOME

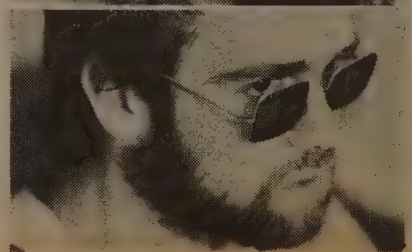
The Electro-Harmonix ELECTRONIC METRONOME is an extremely compact, easy to use (plugs into any amp) timekeeping device which features both a greater tempo range than is generally available in a metronome, and a choice between a crisp click or a deep thump. Digital IC precision for less than the cost of a mechanical metronome!

ELTON JOHN: THIS IS YOUR LIFE









1947
March 25th: Born Reg Dwight in Pinner, Middlesex

1958
Reg receives scholarship to Royal Academy of music

1961
Joins his first band, Bluesology

1967
Changes name to Elton John. Meets Bernie Taupin in August.

1968
March: "I've Been Loving You" (single) released in England

1969
January: "Lady Samantha" (single) and "Empty Sky" (lp) are released in England.
September 5th: "It's Me That You Need" is released in England
September 5th: "It's Me That You Need" is released in England
October 27th: Elton writes "Your Song"

1970
April: Elton forms a band with Nigel Olsson and Dee Murray. Plays first live show April 21st, at the Roundhouse in London, with Tyrranosaurus Rex and the Pretty Things. Signs with Uni in America.
July 10th: "Border Song" is released.
July 22nd: "Elton John" lp is released.
August 25th: Elton makes his U.S. debut at the Troubadour in Los Angeles
October: "Elton John" lp is charted in *Billboard's* Top Ten
October 26th: "Your Song" is released and is in *Billboard's* Top Ten by November.

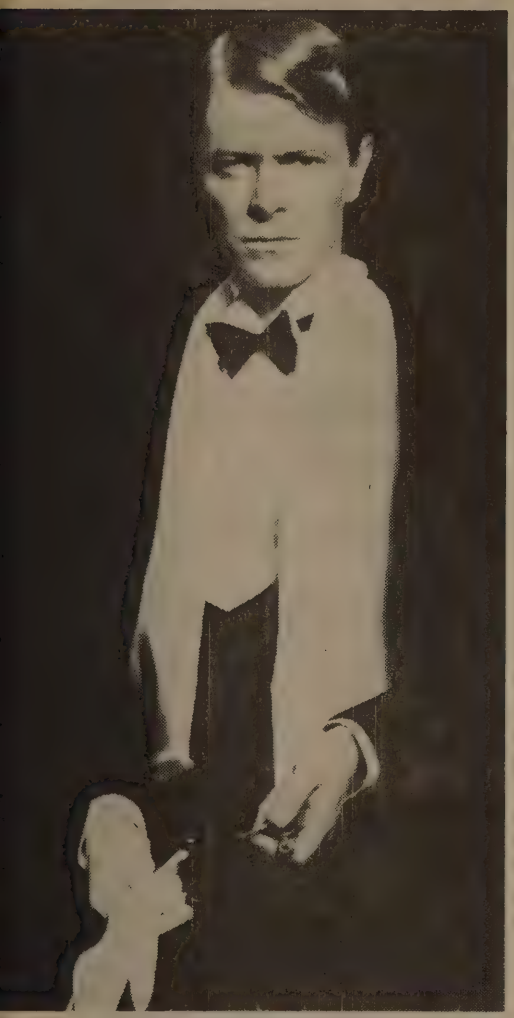
1971
January 4th: "Tumbleweed Connection" is released and is in *Billboard's* Top Five 19 days later.
March 5th: Released "Friends" lp.
May 10th: "11-17-70" (lp) is released
June: U.S. tour ends
November 15th: Elton releases "Madman Across The Water." Within 12 days, this lp is charted in *Billboard's* Top Ten
November 29th: "Levon" is released.

1972
February 5th: Davey Johnston joins the band
February 7th: "Tiny Dancer" is released
April 17th: "Rocket Man" is released.
May 6th: "Rocket Man" in *Billboard's* Top Ten
May 31st: "Honky Chateau" (lp) is released
June 17th: "Honky Chateau" is #1 in *Billboard*
July 31st: "Honky Cat" is released
August 12th: "Honky Cat" in *Billboard's* Top Ten
September 26th: U.S. tour begins
November 20th: "Crocodile Rock" is released
November 26th: U.S. tour ends
December 9th: "Crocodile Rock" is #1 in *Billboard*
Elton John is named Male Singer of the Year by *Cashbox* and *Record World.*

1973
January 22: "Don't Shoot Me, I'm Only The Piano Player" released
February 10: "Don't Shoot Me..." #1 in *Billboard*
February 26: "Daniel" released
April 7: "Daniel" #2 in *Billboard* Forms Rocket Records

(continued on page 22)

ARE ROCK STARS CRAZY?



David Bowie insists that his hotel rooms are never above the sixth floor...

Peter Gabriel doesn't smoke, or drink, and eats only fruits and vegetables.

David Johansen, who wore a dress as the leader of The New York Dolls, regularly takes the Staten Island ferry home to visit his parents

Joey Ramone won't cross a street unless he touches both curbs...

Joe Perry didn't want to be bothered packing his clothes...

John Cale screamed at a plant until it died

Robert Plant once rode a motorcycle up and down the halls of L.A.'s Continental Hyatt House Hotel.

Patti Smith spits onstage.

Jonathan Richman often locks himself in his dressing room for a 10-minute nap right before his shows.

John Cale screamed at a plant onstage until it died and, at another concert, chopped off the head of a live chicken.

Aerosmith guitarist Joe Perry and his wife Elissa didn't want to be bothered to take the clothes out of their closets to pack for their most recent tour, so they went to a favorite Boston boutique, bought a new wardrobe and had everything folded right into their suitcases.

Joey Ramone won't cross a street unless he touches both curbs, and if he forgets, he'll go back and cross again.

David Bowie insists that his hotel rooms are never above the sixth floor.

And of course, some rock stars have sexual eccentricities that are unprintable

(continued on page 23)

SPINADDICT • SPINADDICT

by
JAMES
SPINA

There are some months where so many records come out that I feel you would be better served by a catalogue just listing the best and the worst in two separate boxes. The only alternative to that method is if I keep the intro short and hope you get the theme from the body of my copy. So...

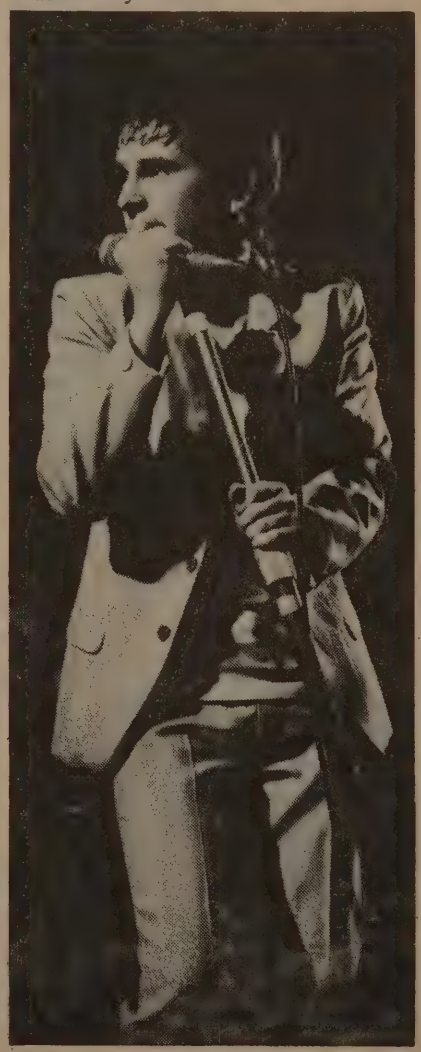
As usual most of the excitement for me this month came from import action. The legendary third album by Alex Chilton and BIG STAR has finally been released (on PVC-JEM). I originally heard this record almost three years ago when a friend of mine salvaged it in demo form from one of the A&R men from Arista. Clive had just passed on it. Anyone who regularly reads this column knows that I feel Big Star was one of the most important groups to precede the birth of the new wave in rock music. This record is in fact quite removed from the tight pop pleasures of the first two albums but "3RD" is still staggeringly good in a demented almost psycopathic way. Chilton was moving into a Syd Barrett - like state of self indulgence and morbidity but the record holds together very well taken on those destructo - artistic terms.

THE HOLLIES

A good deal of my import bill this time was devoted to filling out my HOLLIES collection with some of the new compilation albums being released in England to cash in on the recent chart success of a greatest hits comp some months back. The most interesting one is "THE OTHER SIDE OF THE HOLLIES" (EMI), a collection of B sides which I had never heard since I'm not much of a singles collector. "THE BEST OF THE HOLLIES E.P.S" (EMI) contains many of the songs stuck on to American album releases so much of the material is familiar to these ears but it's nice to have it in the same place.

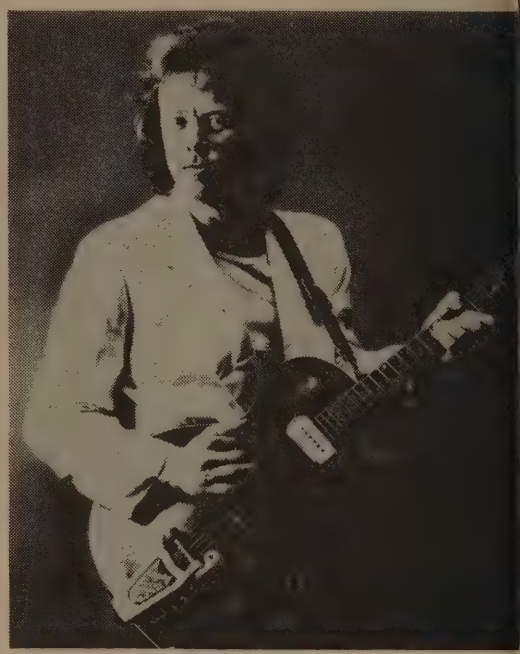
"BUTTERFLY" (EMI) is just a re-release of an album taken from their flower-power stage never available in the same form here. Much of the material caters to the whimpy side of Graham Nash but the clarity of the arrangements and the innocence of the sentiments still justifies this great re-release. While you are at it you might also try EMI's "THE BEST OF JERRY AND THE PACEMAKERS" to give you a taste of just what the competition was like when the Rutles and The Beatles were battling it out for the top spot in Liverpool.

Having finally completed my John Martyn collection with the purchase of "ROAD TO RUIN" (ISLAND) I can truly state that this man is the most important electro - eclecto - folk figure in music today.



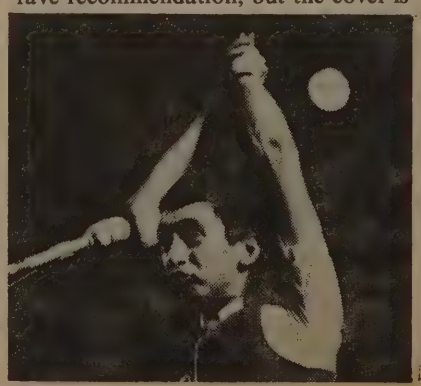
WRECKLESS ERIC

The biggest import news of the month concerns the recent gob of records being released on Stiff Records. Arista has the option to pick these up for American release and if they don't it displays a remarkable sense of stupidity on their part. The best of the bunch is "THE WONDERFUL WORLD OF WRECKLESS ERIC", he being the only hold over from the first infamous Stiff package tour that presented Ian Dury and Elvis Costello. I would place Eric right up with those two greats in the talent department. Mickey Jupp has been around for years but "JUPPANESE" is proof positive that the man is right up there with Eddie Cochran, Jerry Lee Lewis and Gary Glitter when it comes to rage conquering age in the rock and roll business. The disc is tenderly produced by Gary Brooker and contains just enough guest spots by Chris Spedding, Nick Lowe and Dave Edmunds to corner the collectors of classy Anglo-roll playing.



MICKEY JUPP

At this point JONA LEWIE'S "ON THE OTHER HAND THERE'S A FIST" hasn't really inspired me to any rave recommendation, but the cover is



JONA LEWIE

great, the package works and the music shows some potential in a pleasant and almost Bonzo manner. I expected to love LENE LOVICH'S

LENE LOVICH

"STATELESS" best of all judging from the press coverage in the English papers but the record owes a wee bit too much to Patti Smith to justify any raves about highly original at this point in her career. Next time out she should concentrate more on her own obvious talents (especially a knack for sticking in oddball sax playing) but as of now she remains highly recommended to Patti fans in need of alternative amusements. I don't have the Rachel Sweet album yet but she rounds out the Stiff releases with what I'm told is a sound that borders on precocious - parton with just enough sub-teen boldness to make the whole thing work. In all get STIFFED no matter what. At least the vinyl is always colored; at most the music is usually terrific.

The rest of my imports this time around come compliments of my friend Marty Brown in Canada. He persuaded BOMB records to send me copies of "BATTERED WIVES" and SEGARINI'S "GOTTA HAVE POP" and I bless him for that. Battered Wives are probably the raunchiest Canadian band of the moment. Their career is filled with all sorts of lawsuits about their blatent and wonderfully obnoxious name and their record is filled with aggressive riffing and tough songwriting putting them in competition with the best new Brit bands. Segarini is Canada's equivalent to Nick Lowe.

RACHEL SWEET

This guy has been around for years in legendary bands such as The Wackers and The Young Dudes but he is finally on his own with a pure pop album that reminds me of Lowe not because it sounds like him but because Segarini has that same knack for pulling together an endless amount of Pop - combinations and rock - class - licks often rightly sacrificing integrity for the sake of a hook. One song in particular, "Love Story" moves into the same area covered by Woody Allen in that scene from ANNIE HALL where the couple is saying one set of cliches while mentally thinking something else completely. These obvious but rarely captured bits of genius move the music of Segarini well beyond the limited confines of the Canadian music scene.

Mike Putland/Retna

CLASH

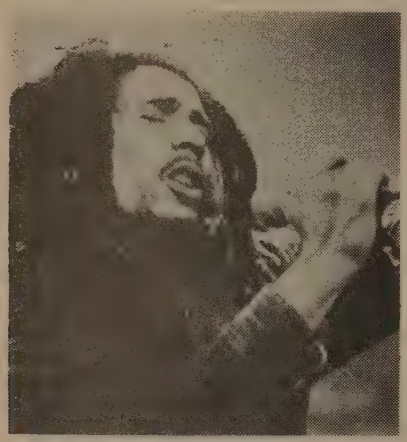
The biggest disappointment of this month has to be the new CLASH album, "GIVE EM ENOUGH ROPE" (CBS). It doesn't stink but it is certainly well below the excellence of their first album and doesn't justify the place I have given them as the best new British band (That honor now goes to The Jam ... tune in next month). Part of the problem here has to do with the long delay between albums one and two marked by the fact that American producer Sandy Pearlman handled the knobs. The sound is too clean and preplanned. Guitar solos get in the way, dulling the aggression and tempering the sick vocals. Not even a holding pattern, this record marks a massive slipback for one of England's finest groups. The answer lies in a new producer and time best spent in England rather than The Record Plant in New York and the Automat in San Francisco.

This next grouping revolves around a rock-form that never really holds my interest. Live albums are usually dumb, regurgitating affairs best left to Japanese fans and pinheads located beyond the live gig limits (that would include only Greenland and the Arctic area). In order to make it for me the record has to have some other motive than just a tour momento. TODD RUNDGREN'S "BACK TO THE BARS" (BEARSVILLE) is just such a double disc, it being a return of the club circuit for this wizard with a collection of songs culled from his glorious solo and Utopic past delivered in the intimacy of old friends and intended as part of a video project. When it comes right down to it Todd can do no wrong even when he does wrong.

Mick Rock

LOU REED

The only approval he demands is his own and that freedom lets him take chances with his own music and gives even his past a forever present feel. Having seen this show and listening to this album I heartily recommend "BACK TO THE BARS" as vital Todd and vivid rock and roll. LOU REED'S "LIVE TAKE NO PRISONERS" (ARISTA) succeeds for all the same reasons and more. This isn't just a revamp of those metallic live Reed albums on RCA. This time out Lou has kept in all the black humor and sarcastic wit of his current live shows. It is also a back to the bars setting with Lou Desecrating his own art and tearing into critics, customers and his own persona while shedding new light on dusty classics from his slimy past. There are times when this record comes across like a rock Lenny Bruce and other moments when the music sweeps you away into an alley of New York riff wounds and electric chaos.



BOB MARLEY

Those certainly aren't WILLIE NELSON'S intentions on "WILLIE AND FAMILY LIVE" (COL) for this is one rock and roll outlaw on the verge of over - legitimacy. Nelson releases too many records and this one tries unsuccessfully to capture that widely toted magic of his live outings. The same goes for BOB MARLEY AND THE WAILERS on "BABYLON BY BUS" (ISLAND). This live trek is overtly disco-ish and only slightly less bland than most of Marley's current output. Roots rots in this form. And who the hell is going to buy a live double disc from SCORPIONS. "TOKYO TAPES" (RCA) adds nothing to the otherwise fine Scorpion catalog of sounds unheard by most of the American public.

Now I can't help you when it comes to finding bootlegs but the best of a recent bunch covering the recent Stones tour is "OUT ON BAIL" recorded live at the Passaic Theater in New Jersey. The quality of this record is as good as any legit live Stones albums. Check around at various record stores for this under - the - counter classic. It's well worth the search.

Before getting on to the recent rash of greatest hits releases and this month's new groups I'd like to mention a record store that might be the answer for all those letters I receive from people searching for old and out - of - print albums. Try writing to FARFEL'S RECORDS (179 West 4th., New York, N.Y., 10014) or call 675-4126 and ask for Spence or John. They will certainly be better equipped to answer your needs than Spinaddict. I've found some great stuff there and the prices are very fair. This notice is of special importance to all you Gram Parson's fans out there.

WINGS

Greatest Hit albums. I love them and I hate them. "WINGS GREATEST" (CAP) is worth it for those cuts previously unavailable on albums. I especially like it because now I don't have to buy the soundtrack to LIVE AND LET DIE in order to have one of my fave Paul opus numbers. Also like Steve Miller because "GREATEST HITS 1974-78" (CAP) contains fourteen songs minus the drival so prevalent on many of Miller's releases. Must admit that I even got off on "THE BAND ANTHOLOGY" (CAP) but we have to chalk that one up as a lapse towards nostalgia and definite bad taste on my part. I like Emmylou Harris but her "BEST OF" (WARNERS) seems slightly unwarranted. Ditto LEO KOTTKE "THE BEST" (CAPITOL) which I'll keep only because I have nothing else by him and it makes for good listening while reading GUITAR PLAYER magazine.

While we are on the subject of guitars, SAVOY has just released two excellent jazz guitarist albums, KENNY BURRELL'S "MONDAY STROLL" and CHARLIE BYRD'S "MIDNIGHT GUITAR". I have become something of a guitar fanatic lately (just bought a new Stratocaster and am taking lessons from the K. Richard of Queens, Robert Capuccio) so these two records fill up quite a bit of my back ground listening time.

Looks like every month has a new Elvis release. This time it's a picture disc for VOL. 3 of their "LEGENDARY PERFORMER" series. The price is high and the quality is shoddy but the record and included booklet make the whole thing justifiable. I want to say the same for the BRINSLEY SCHWARTZ rerelease on Capitol but the blandness of this early Nick Lowe material (he wanted to be CSN&Y at this point in his career) reduces this double disc to a cult item at best.

In the great comeback area TERRY REID'S "ROGUE WAVES" (CAP) marks the return of this wailer to his obvious and recently neglected hard rock roots. Excepting the fact that he really needs a haircut this record is just as strong as his two classic first records. Great cover jobs of "Walk Away Rene", "Then I Kissed Her" and "Baby I Love You" mixed in with originals that both suspend and sustain your most vital emotions. Also in the arena of survivors I must mention POCO'S "LEGEND" (ABC), America's most proficient and neglected country - rock band and CLIFF RICHARD'S "GREEN LIGHT" (ROCKET), musical masterminding from the Dorian Grey of Pop music.

Though lumped in with early punk and new wave groups ULTRAVOX have always owed more to Eno and Bowie in their roots development. "SYSTEMS OF ROMANCE" (ANTILLES) carries on that fascination with a germanic - manic record of cybernetic back beats and man - machine vocals. Pretentious but perfect. THE WEREWOLVES' "SHIP OF FOOLS" (RCA) has Andrew Loog Oldham at the production helm moving the band into an era best compared to the Stones Sac phase of "Sticky Fingers". That is a great place to be and this band does justice to their mentors with snarling originals and some concentrated hard rock riffing. I'd put them right up there with Cheap Trick as one of America's best rock units.

I wouldn't really bother with Queen's "JAZZ" (ELEKTRA) unless you really want this funny poster of nude girls engaged in a massive bike race for your bathroom wall. May is still a fantastic guitar player but that Fred Mercury character sounds like a castrated hairdresser auditioning for a role in a chipmonk opera production. The arrangements and sentiments are almost as obnoxious as those on GODLEY/CREME'S "L" (POLYDOR). These two geezers should stick to making gizmos and cease in the recorded music department.

I'm out of space without being able to mention in detail:

SAD CAFE "MISPLACED IDEALS" (A&M) Dull.

JOHN PAUL YOUNG "LOVE IS IN THE AIR" (SCOTTI) Disco but not Disgusting.

GONG'S "EXPRESSO II" (ARISTA) Vibe-rock with guts and Mick Taylor on one cut.□

MICK JAGGER AND THE BAND ROCK TO PETER TOSH'S BEAT

Lynn Goldsmith

"I didn't have enough money to buy ska records, not in those days dear. I only had enough money to buy Chuck Berry records."

Claiming he's doing "nothing" in Los Angeles (a good town to do that in), Mick Jagger telephoned me the other day from the Malibu beach house he's rented from Linda Ronstadt, to talk about the newest album release from Rolling Stones Records.

It's Peter Tosh's *Bush Doctor* and is the first non-Stones lp from the label since Bill Wyman's *Stone Alone* several years back.

"I feel emotionally involved with this record not only because it's on our label," said Jagger, "but because I was involved with the making of it. Reggae music is more recorded music than live, it's a strange way of recording. But it's very efficient, very professional, they're not looned out in any way."

A glance at the album jacket attests to the Stones' involvement in Tosh's record; Keith Richards plays guitar on two cuts — "Bush Doctor" and "Stand Firm" — and the backup vocalist on the single, the old Temptations goodie "(You Got To Walk And) Don't Look Back" is Mick Jagger.

"The song we did together is more ska than reggae," said Mick, "that might be why it sounds more commercial than some of the other tunes on the album. I used to like ska when I was a kid, about sixteen. I heard it in the clubs, like the Flamingo in London, and I used to dance to it. It was one of my first attempts at shuffling around the floor. I didn't have any money to buy ska records, not in those days dear. I only had enough

Courtesy: Rolling Stones Records

"The song we did together is more ska that reggae, that might be why it sounds more commercial than some of the other tunes on the album."

Peter Tosh and his band

Courtesy: Rolling Stones Records

money to buy Chuck Berry records.

"Peter chose the song we did together. It made sense for us to do an old song, rather than one he'd written. It seemed more special, not just me turning up. And I had fun doing it with him onstage this past summer. It made me feel part of vaudeville."

How did rock's premier English band get together with a bunch of reggae musicians from Jamaica?

"Charlie (Watts) was the first one in the band to listen to reggae," Mick said, "but I've liked it since about 1970. I'd heard of Peter Tosh, I knew he was the bloke who had played with Bob Marley. But we didn't meet until last April at the Peace Festival in Jamaica. That was a really strange atmosphere, a high voltage, political occasion.

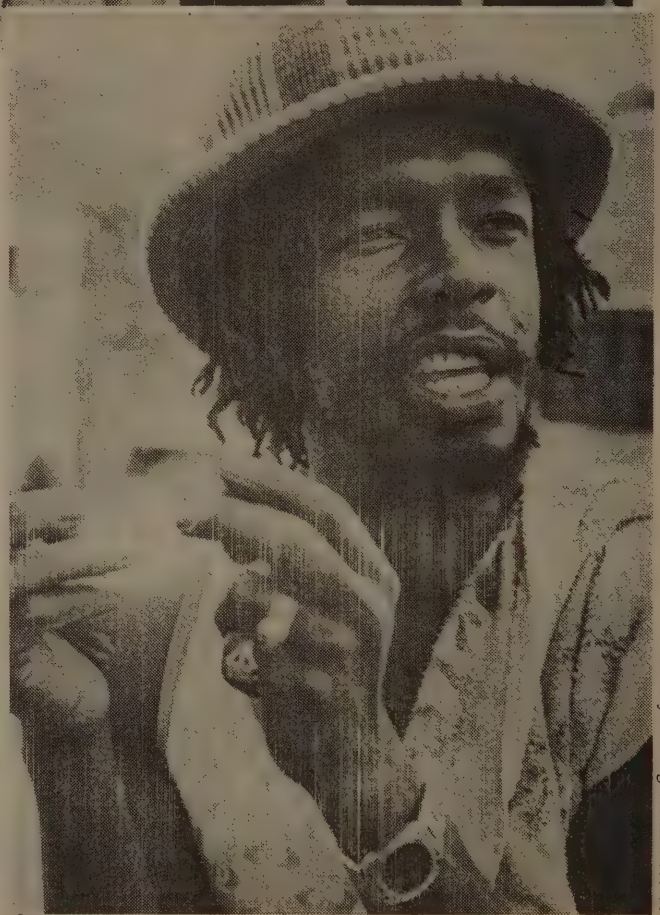
"The Prime Minister was there, and the leader of the opposition, and thousands of people. Peter came onstage and did a very political rap. He said, 'this is a peace festival, and my idea of peace is death.' That was his *opener,"* Mick laughed.

"I think he wanted to record for our label because he was looking for someone a little more sympathetic. It's difficult sometimes for people who aren't part of that experience to understand Rastafarians.

"Tosh's band is excellent, they're great musicians. Robbie Shakespeare is a fabulous producer, he's also an arranger. I've no idea why The Glimmer Twins (aka Jagger and Richards) are credited as Executive Producers, I didn't do the credits. No, we didn't get any more money," he laughed.

"Peter was slightly concerned with making this record more commercial, but he didn't alter what he would normally do. There are still similar themes. I just think some of it sounds sweeter than his usual stuff. Not so political."

Peter Tosh's plans include an appearance on "Saturday Night Live" and a European tour. Jagger doesn't think that he will show up for that one, "Unless I happen to be in Europe. Otherwise, I'll just phone on my backup vocals." □*From Lisa Robinson's Rock Talk.*



Courtesy: Rolling Stones Records

"Reggae music is more recorded music than live, it's a strange way of recording. But it's very efficient, very professional, they're not looned out in any way."

AEROSMITH BOOTLEG GOLD & PLATINUM

"There's nothing 'funny' on this album. No overdubbing. No cheating. It really is all live."

Back in the 1960's there was a theory floating around that rock and roll belonged to the people who listened to it as well as the people that made it. One result of this theory was the release of albums known as 'bootlegs'. These bootleg lps were recorded by fans at concerts and then pressed up, usually in limited quantities, and sold to other fans who wanted to hear every conceivable version of their bands' musics. The Rubber Dubber in Los Angeles was the most famous bootlegger and because of the work of the dubber and others many unreleased gems — like Dylan's basement tapes and Beatles' out-takes saw the light of day. But unfortunately, most rock bands, all record companies, and the federal government didn't take this bootlegging stuff lightly. So the bootleggers got closed down (more or less) and the Feds went back to busting gangsters turning out bootlegs of regular albums.

Some bands don't mind being bootlegged. They feel that it shows that their fans really like them, and they think that it makes their music more available than it would be otherwise — also these bands figure that no fan bootlegger is going to press up a million copies and do them out of a house in the country. Other bands don't have a sense of humor or anything else about bootleggers — they don't want anybody putting out their music except themselves and their record companies.

"I know of about four or five, no maybe more, bootleg albums that people have of ours," says Joe Perry of Aerosmith. "Tapes from radio broadcasts ... concerts ... it really makes us mad."

To counteract the release of Asmith bootleg lps (to tell the truth this reporter has never actually seen an Asmith bootleg, but we'll take Joe's word for it), Asmith decided to make their own bootleg album more or less. Actually the Aerosmith Bootleg can never be a real bootleg because it's not a bootleg. What it is is a live album that includes recordings made off the radio of Aerosmith radio concerts. "The tracks 'Ain't Got You' and 'Mother Popcorn' on the album are legitimate bootleg tapes," says Joe. "They're from a live radio broadcast we did about five years ago in Boston at Paul's Mall. Someone taped it off the air and made a cassette. We did a stereo mix for the album — that's why it sounds like that. We wanted to put it on because that's what we sounded like long before anyone knew who we were. There were about a hundred people in the club that night, which was a big crowd for us then. I still like a lot of things about those tracks."

Although the Asmith bootleg may lack the genuineness of the bootleggers stamp, at least Asmith have resisted the temptation of 'sweetening' the live cuts. You may not know it — and maybe we shouldn't be telling you this — but most live albums are taken into the studio by the groups involved and 'touched up' with new vocals, harmony parts, guitar lines, & etc before they are released as live albums. "There's nothing 'funny' on this album," says Joe. "No overdubbing. No cheating. It really is all live."

According to Joe, Asmith had to leave a few cuts off the album which the band, and their fans, would probably very much liked to have seen included. Among the missing are 'Bright Light Fright' from the band's *Draw The Line* album. "We couldn't find a live tape of it that we liked. We'll probably include it on another live album one day."

All in all, the band is happy with the way their 'bootleg' turned out. "We didn't want to just put out a bunch of tapes from our tour. This made it a little different. It was worth it to put out a live album if we could do it this way," explains Joe.

With the album out and in the stores, Aerosmith have turned to their next set of projects. The band is still on tour — but they've got their own way of doing it that Joe says is not really like touring at all. "We fly in and out of each city in a private Lear jet, and aren't staying in any hotels. The other night we had a concert in Portland, Maine. We left Boston at six thirty in the evening, had a fifteen minute plane ride, and after the gig we came back home. It's more like going to rehearsal every night."

Upcoming Asmith plans include a new album — this one will be a studio lp which they'll do in the Boston area. And then a world tour that could well include dates in Europe and Japan. □

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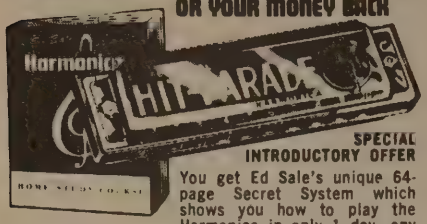

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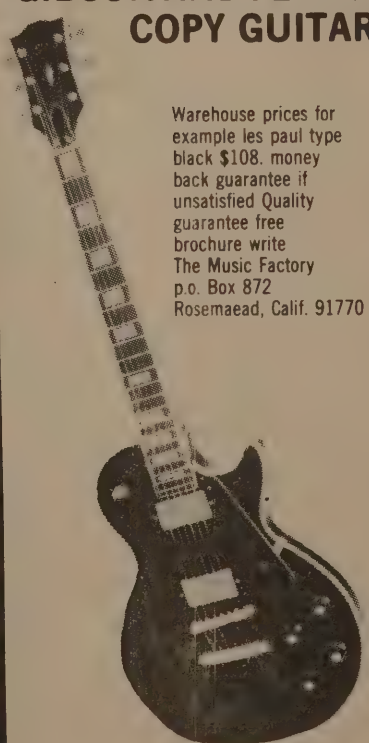

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I like hollow guitars because they're not heavy...□

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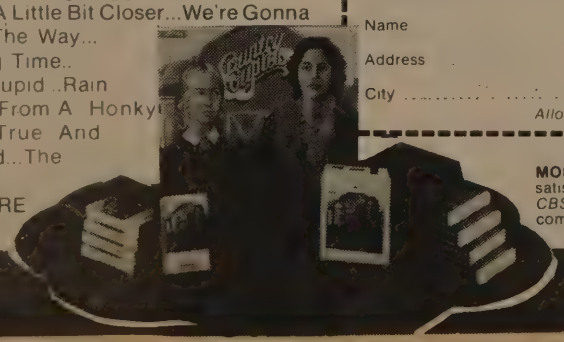

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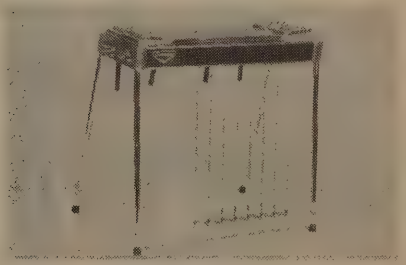

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ELTON JOHN

(continued from page 12)

July: "Saturday Night's Alright For Fighting" released
August 8: Plays Hollywood Bowl, followed by a reception opening the Roxy in Hollywood
October 5: "Goodbye Yellow Brick Road" (lp) released
October 15: "Goodbye Yellow Brick Road" released
October 20: "Goodbye Yellow Brick Raod" (lp) #1 in *Billboard*
October 27: "Goodbye Yellow Brick Road" #2 in *Billboard*
November 26: "Step Into Christmas" released
December: Elton named Male Singer of the Year by *Cashbox* and *Record World;* Top Singles Artist of the Year by *Cashbox, Record World* and *Billboard*

1974
February 4th: "Bennie and the Jets" is released. Is charted #1 in *Billboard* February 16th.
May 17th: Telecast of Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things ... on ABC's Wide World of Entertainment
June 10th: "Don't Let The Sun Go Down On Me" is released
June 19th: Elton re-signs with MCA
June 22nd: "Don't Let The Sun..." is #2 in *Billboard*
Elton sings and plays piano on John Lennon's "Walls And Bridges" lp
June 24th: "Caribou" (lp) is released
July 6th: "Caribou" is #1 in *Billboard*
September 3rd: "Cold Highway" b/w "The Bitch Is Back" is released and enters *Billboard's* Top Five within four days.
September 25th: Begins U.S. tour with Kiki Dee as supporting act.
October 3-6th: Elton and Kiki play four sellouts at the Inglewood Forum
November 4th: "Elton John's Greatest Hits" is released
November 18th: "Lucy In The Sky With Diamonds" is released
November 23rd: "Greatest Hits" lp is #1 in *Billboard.* Seven days later, "Lucy In The Sky..." is #1 single.
December 3rd: U.S. tour ends
"Goodbye Yellow Brick Road" named #1 lp of the year by *Billboard*

1975
January 13th: "Empty Sky" (lp) is released in the U.S.
February 1st: "Empty Sky" in *Billboard's* Top Ten
February 24th: "Philadelphia Freedom" is released, is #1 in *Billboard* March 8th.
"Tommy" movie, featuring Elton as the Pinball Wizard, opens
April: Nigel and Dee leave the band
May: Elton unveils his new band — Roger Pope, Caleb Quaye, Ray Cooper, Kenny Passarelli, James Newton Howard, and Davey Johnstone
June 7th: "Captain Fantastic and the Brown Dirty Cowboy" enters all three trade charts at #1
June 23rd: "Someone Saved My Life Tonight" released. In *Billboard's* Top Five July 5th.
July 7th: Elton is on the cover of *Time Magazine*
August 8th: Elton co-hosts the annual Rock Music Awards, is named Outstanding Rock Personality of the Year
August 25-27th: Elton celebrates the fifth anniversary of his U.S. debut with three nighs at the Troubadour, benefiting the Jules Stein Eye Institute
September 20th: Elton releases "Island Girl"
September 29th: "Rock of the Westies" tour opens
October 11th: "Island Girl" is #1 in *Billboard*
October 20th: "Rock of The Westies" tour ends, "Rock of the Westies" (lp) is released.
October 23rd: Elton is honored with a star on Hollywood Blvd.
October 25-26th: Elton becomes the first rock act since the Beatles in 1966 to play Dodger Stadium and draws 110,000 for two concerts
November 8th: "Rock of the Westies" (lp) is #1 in *Billboard* Elton named Top Male Record Seller by all three trades. "Greatest Hits" named #1 album of the year.

1976
January 6th: Elton named one of Mr. Blackwell's "Worst Dressed Women of the Year."
January 12th: "Grow Some Funk Of Your Own" is released
May 3rd: "Here And There" (lp) is released. Enters *Billboard's* Top Five on May 22nd.
June 21st: "Don't Go Breaking My Heart" by Elton and and Kiki Dee released; becomes Elton's first #1 single in England
June 29th: Louder Than Concorde tour opens
July 4th: "Don't Go Breaking My Heart" is #1 in *Billboard*
August 10th: First of Elton's seven sold-out Madison Square Garden concerts, ending the Louder Than Concorde tour.
October 25th: "Blue Moves" (lp) released on Rocket Records
November 1st: "Sorry Seems To Be The Hardest Word" is released
November 13th: "Blue Moves" and "Sorry..." enter *Billboard's* Top Five

1977
January 31st: "Bite Your Lip" released
October 1st: "Elton John's Greatest Hits Vol. II" released
Elton becomes the first rock singer in Madison Square Garden's Hall of Fame
November 1st: "Elton — It's A Little Bit Funny" released
November 3rd: During his concert at Empire Pool, London Elton announces that he'll do no more live shows.

1978
October 16th: Elton releases "A Single Man."□

ARE ROCK STARS CRAZY?

(continued from page 13)

in family newspapers.

Are rock stars crazy?

They stay up all night and sleep all day. There are last - minute rushes to get out of bed, to get on a plane, and make the next show on time. Then, there are serious problems, like finding spareribs in Kansas City in the middle of the night for English musicians who consider this dish a specialty.

But their unusual life doesn't account for all rock - star idiosyncrasies. Many rock musicians are malcontents who like to stand out and be noticed; they never fit into the "normal" scheme of things. They're mad at their parents, or the world, and they use performing to get attention or make political statements. They like things loud.

There is, however, the flipside.

Even in this world of ear - shattering music, bizarre schedules, eccentric tastes and excessive habits, there are those who, if not simple folks, are more homey types. For every rock star I've seen drunk on the road, or tossing a TV out of a hotel window, I've seen one traveling with the wife and kids, attempting some semblance of regular family life.

Just like an average family, every summer Paul and Linda McCartney pack up four dogs and four children in the back of their green Rolls Royce and make the 500-mile drive to their huge Scottish farm.

David Johansen, who wore a dress as the leader of the New York Dolls, regularly takes the Staten Island ferry home to visit his parents.

Patti Smith's mother Beverly runs Patti's fan club, Radio Ethiopia, from her home in New Jersey.

Ted Nugent is so determined to spend time with his children (Sasha, 4½, and Toby, 2) that he bought his own plane so he could fly home to south Michigan every weekend.

Peter Gabriel doesn't smoke, or drink, and eats only fruits and vegetables. You'd be surprised at how many rock stars do that.

Even Mick Jagger, for all his reputation as rock and roll's prince (well, maybe king) of darkness, will take his 5 year - old daughter Jade to the circus.

Of course we'll always hear more about Mick and Bianca splitting up than we will about Boston's Tom Scholz and his wife Cindy, who, after millions and millions of Boston lp sales, are still madly in love. The crazy stuff makes the best copy.

Do we really want our rock stars to be sane? They're acting out our fantasies, onstage and off. But those fantasies often get tiring, and even the most nomadic, jaded rock star longs to get home, unpack, sleep and have a home - cooked meal instead of ringing for room service.

Then, after a rest, they get that itch to go back out on the road and start the lunacy all over again.□ *From Lisa Robinson's Rock Talk.*

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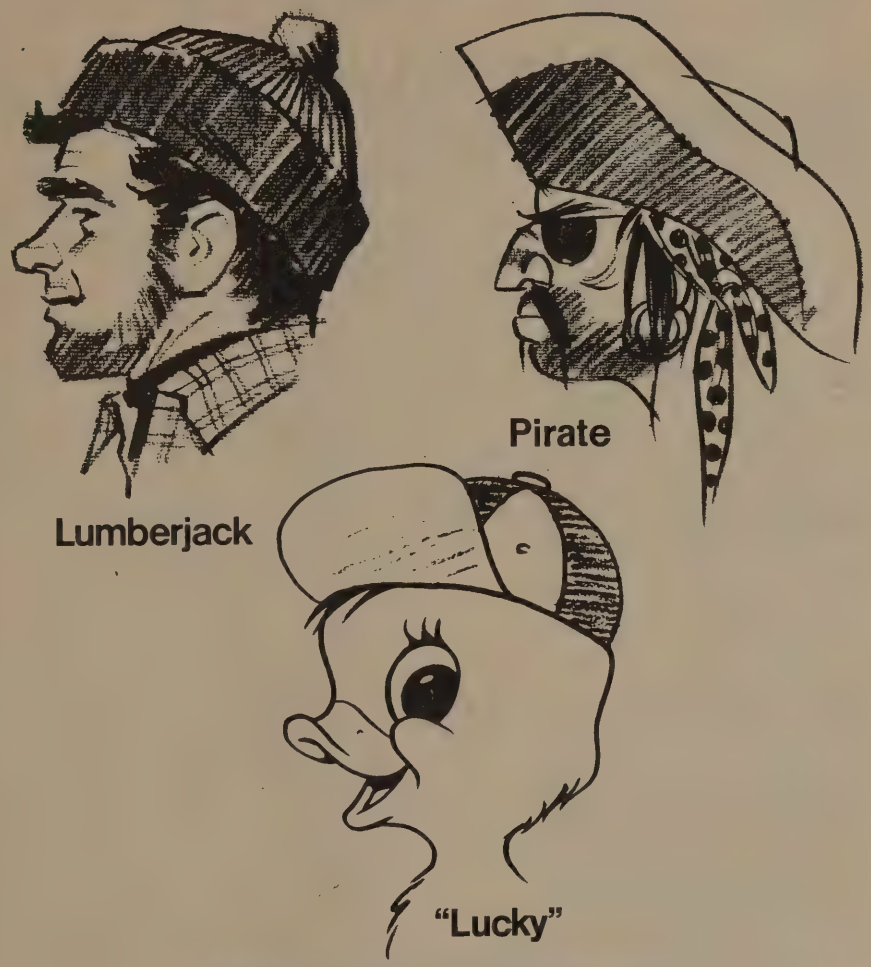

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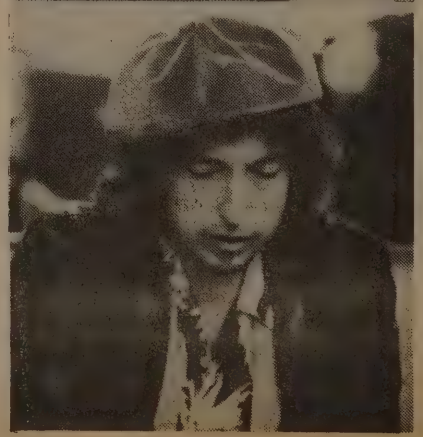

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ANOTHER SIDE OF BOB DYLAN, (KCS 8993), 8/10/64
BRINGING IT ALL BACK HOME, (KCS 9128), 3/22/65
HIGHWAY 61 REVISITED, (KCS 9189), 8/30/65
BLONDE ON BLONDE, (C2S 841), 5/16/66
JOHN WESLEY HARDING, (KCS 9604), 12/27/67
BOB DYLAN'S GREATEST HITS, (KCS 9463), 3/27/67
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BOB DYLAN'S GREATEST HITS/VOLUME II, (C 31121), 11/17/71
THE FREEWHEELIN' BOB DYLAN, (KCS 8786), 5/27/73
PAT GARRETT & BILLY THE KID, (KC 32460), 7/13/73
DYLAN, (PC 32747), 11/16/73
BLOOD ON THE TRACKS, (PC 33235), 1/75
THE BASEMENT TAPES, (C2 33682), 5/75
DESIRE, (PC 33893), 12/75
HARD RAIN, (PC 34349), 9/76
STREET LEGAL, (JC 35453), 6/78

SINGLES

Mixed Up Confusion/Corrina Corrina, (4-42656), 11/14/62
Subterranean Homesick Blues/She Belongs To Me, (4-43242), 3/8/65
Like A Rolling Stone/Gates Of Eden, (4-43346), 6/28/65
From A Buick 6/ Positively 4th Street, (4-43389), 9/7/65
Can You Please Crawl Out Your Window/Highway 61 Revisited, (4-43477), 12/6/65
One Of Us Must Know (Sooner Or Later)/Queen Jane Approximately, (4-43541), 2/14/66
Rainy Day Women #12 & #35/Pledging My Time, (4-4392), 3/22/66
I Want You/Just Like Tom Thumb's Blues, (4-43683), 6/10/66
Just Like A Woman/Obviously 5 Believers, (4-43792), 8/18/66
Rainy Day Women #12 & #35/Like A Rolling Stone, (4-33100), 9/26/66
Just Like A Woman/I Want You, (4-33108), 1/16/67
Leopard-Skin Pill-Box Hat/Most Likely You'll Go Your Way & I'll Go Mine, (4-44069), 3/27/67
I Threw It All Away/Drifter's Escape, (4-4482), 4/22/69
Lay Lady Lay/Peggy Day, (4-44926), 7/1/69
Tonight I'll Be Staying Here With You/Country Pie, (4-45004), 10/7/69
Lay Lady Lay/Peggy Day, (4-33178), 12/16/69
Copper Kettle (The Pale Moonlight)/Wigwam, (4-45199). 7/10/70
Watching The River Flow/Spanish Is The Loving Tongue, (4-4509), 6/2/71
George Jackson (Big Band Version)/George Jackson, (4-45516), 11/11/71
Positively 4th Street/Subterranean Home Sick Blues, (4-3321), 4/25/73
Knockin' On Heaven's Door/Turkey Chase, (4-45913), 8/8/73
A Fool Such As I/Lily Of The West, (4-49982), 11/26/73
Knockin' On Heaven's Door/A Fool Such As I, (4-33259), 4/19/74
Million Dollar Bash/Tears Of Rage, (3-10217), 9/16/75
Hurricane (Part I)/Hurricane (Part II), (3-10245), 10/30/75
Tangled Up In Blue/If You See Her, Say Hello, (13-33280), 11/10/75
Mozambique/Oh, Sister, (3-10298), 2/13/76
Stuck Inside Of Mobile With The Memphis Blues Again/Rita May, (3-10454), 11/12/76
Hurricane (Part I)/Mozambique, (13-33324), 11/16/76

All recorded on the Columbia Records label.

Bob Dylan appears on the following albums on the Columbia label:

ALL STAR HOOTENANNY (BLOWIN' IN THE WIND), (CS 8922), 11/11/63
A TRIBUTE TO WOODY GUTHRIE (I AIN'T GOT NO HOME), (KC 31171), 1/12/71
THE MUSIC PEOPLE (THE GRAND COULEE DAM), (C 31281), 2/9/72□

QUEEN TOUR REPORT

Queen made it up to the audience with an especially rocking show...

Queen's U.S. tour brought the band to scores of cities for dozens of sold out shows. Among the dates and events on the first leg of the tour are the following which we were able to cover before going to press...

New Orleans: The third date on the U.S. tour saw the band in full swing with the press debut of their album, *Jazz*, and the reason of course is that New Orleans is the birthplace of Jazz. The press also got a chance to see Queen's new stage set which takes seven tractor - trailers to lug around and has a five ton lighting rip and Freddie Mercury's new outfit — black vinyl pants held up by suspenders.

Disney World: After their concert at Florida's Lakeland's Civic Center, the band took Sunday off to enjoy a day at Disney World. Reports are that the band posed for a pic with Pluto, that Roger Taylor was thrilled to meet Goofy. That the band went on a number of rides including the Haunted House and Space Mountain. The boys packed up their Mickey Mouse ears, ties, t-shirts, and watches and got on their Viscount prop plane (complete with stewardess) to fly to Washington for their next show.

New Haven, Connecticut: The band flew into town to be greeted at the airport by tv newsmen. They also got a chance to visit with drum virtuoso Cozy Powell who engaged in a little shop talk with Roger.

Boston: Peter Wolf and Magic Dick of the J. Geils Band stopped by backstage to say hello to the band. After the show Queen dropped by a local club to see guitarist Rory Gallagher's late set — the band once opened for Rory. Then Roger did a radio interview on WBCN and among those who called in was Brian May from a limo who said that Roger was 'his favorite musician'.

Providence: The band ran into a temporary bug with the 63,000 watt lighting rig — there are bound to be bugs in a unit that uses 500 lights, hundreds of miles of cable, four two-ton motors, and two one-ton motors - but Queen made it up to the audience with an especially rocking show. (The lights will cost Queen about a quarter of a million dollars alone by the time the tour ends in LA).

Note to Queen Fans: 'Fat Bottomed Girls' and 'Bicycle Race' often called two 'A Sides' have been released as the same side of the same single. 5000 12-inch singles were pressed up for promotional use with both songs on both sides, with the sequencing reversed so they can be played any way that you like them.□

ALICE COOPER SAYS HE KNOWS WHO HE IS

by Deane Zimmerman

THE HIT PARADER INTERVIEW

It should come as no surprise that Alice Cooper took his recent hospital experiences and used them as the basis for an album and his forthcoming stage production. And recently, Alice has been only too happy to talk all about it.

Shortly after the release of "From The Inside" (written by Alice, Bernie Taupin and Dick Wagner and produced by David Foster), Alice flew to London for a three day promotional tour. Holed up in one of the Savoy Hotel's best suites — view of the Thames, marble bathrooms and all - Alice talked nonstop about his triumphs over alcoholism, his unique

image and his return to the stage.

As the room service waiter wheeled in an elegant assortment of cucumber sandwiches, smoked salmon, and non - alcoholic beverages, Alice said, "I've always been a public drinker and I think that once you belong to the public as much as I do then the public cure should also be a part of it. In my case it should be the show."

HP: Having conquered alcoholism, do you now see yourself as a model for others, sort of the Betty Ford of rock?
Alice: Yeah, I like that company ... I look at everything theatrically so when people said "Are we going to keep this quiet?" I said "No, it's ridiculous to try and keep it quiet." First of all, it's the kind of thing that screams theatricality and we shouldn't let this experience go to waste; it's just too good of a story not to put on stage. Unfortunately it happened and it was tragic at the time but it did happen, I can't do anything about it, so let's all look at it and have fun with it.

HP: What made you finally decide to get help?
Alice: I just hit the end of the fuse. I was at the point where I was either going to totally pass out physically somewhere and end up in the hospital without my own commitment or I was going to commit myself. That was the hard part — taking that step, saying "I'm going to go in before it gets me."

I'm really glad I did it ... You don't have to kill yourself to become a legend. You don't have to die in the arts in order to become an Oscar Wilde or a Jim Morrison...

HP: How has it affected you?
Alice: I noticed so many things when I came out of the hospital. When I went in it was hard for me to understand what the public thought about me, you know an artist never really has a picture of what the public thinks of him. I had done 14 albums, they were all gold, and everyone thought I was real successful but the public didn't see that I was absolutely crazy. I put on this act that everything was cool but inside I was totally crazy. Nobody knew I was drinking 2 quarts of whiskey a day — they knew I was drinking but I wasn't drunk so nobody knew I

"...everyone thought I was real successful but the public didn't see that I was absolutely crazy. I put on this act that everything was cool but inside I was totally crazy."

was really in a lot of trouble...

When I got out of the hospital I felt like I was 17 years old again, I was so cleaned out and so clear about what I had done. It seemed like those 10 years were like a blur so this album feels like a virgin album, it feels like my first album. And my voice cleared up and went up three notes in range...

HP: Do you listen to your earlier albums?
Alice: Oh yeah, all the time but it's hard because it's a whole different era, a different person ... I listen to them and think "Gee, why didn't I do that with that song..." I'm sure The Beatles listen to "Sgt. Pepper" and say "Why didn't we do that better" and we would sit back and say "How could they possibly do it better?"

When I came out of the hospital I wanted to do everything brand new. I'd never worked with another lyricist before, and I had done all my lyrics, so I got together with Bernie, who's my best friend. We've been threatening to work together for years so I finally said I can do it, let's really get involved...
HP: How involved were you?
Alice: I'd say we spent 500 hours just on this project ... I was an absolute firecracker as far as my whole attitude, I was so naturally wound up by my new head that I was just wearing everyone out around me.

It's not hard for me to make a decision now where before, a decision was really impossible for me to make. I'm probably there 99% of the time on everything. We did all the writing, we went in there for every track and we picked all the musicians. I hadn't done that before because I just wasn't capable and Ezrin (Cooper's previous producer) had his own mind about things like that whereas with Foster, this is only the 2nd or 3rd album he's produced. He's fresh and he has all these ideas and he totally responded to what we wanted to hear. Bernie had a lot to do with production too. It's the first time I ever had an album that came out sounding exactly the way I wanted it to sound.

RETNA

"I was at the point where I was either going to totally pass out somewhere and end up in the hospital without my own commitment or I was going to commit myself."

"...it's the kind of thing that screams theatricality and we shouldn't let this experience go to waste; it's just too good of a story not to put on stage."

HP: Is Bernie going on tour with you?
Alice: I keep trying to talk him into it. He's an extremely talented actor and I want him to play Millie in "Millie and Billie," ha ha ha. The only way I can get him in there is if I can get him into a pool game and he loses.
HP: What new theatrics are planned?
Alice: Well, we've taken the audience into the nightmare and the hell thing and now I'm going to take them into a very strange, surrealistic kind of recreation room in a mental hospital. The whole thing will have kind of an Escher (European artist, M.C. Escher) look, the angles will be all off and you won't be able to quite tell what everything is but it'll have a real mental institution kind of look to it.
HP: Are you designing the sets?
Alice: Oh yeah, everything. I have total control and I like that very much. We're going to have some really different things this time. There's a song called "Jackknife Johnny" that I want to do as a ballet, with one guy as a Viet Cong and the other as an American GI but I want it to be a ballet with bayonets ... something that the audience has never seen before. It's not going to be artsy - fartsy, it'll be real Alice Cooper, very Cooperesque.

I don't know if people think my image is changing, but the Alice Cooper thing is

(continued on page 58)

HAILED IN HICKSVILLE

How Billy Joel Became A Rock Troubadour

by Jim Girard

Right now he's sitting at the top of the heap; Billy Joel is the prince of pop music. He's the troubadour. He's the writer and composer who entwines three decades of pop music into his songs. He's the kid from Hicksville (a suburb of Long Island) who is being hailed as some kind of saviour.

Next May, Billy Joel will turn 30 years old.

Living hasn't always been all that easy for him, but he's proudly boasted to anyone who cared to ask that he has always been able to make a living as a musician. (He even took a job as Billy Martin, playing a lounge gig in L.A. when things got bad.) And by now he understands that lounge music is pop music with slightly different dynamics. Ironically, today, you'll probably hear of some of Billy Joel's songs dominating the repertoire of many a lounge singer.

Songs like "Just The Way You Are," "She's Always A Woman," "James," "New York State Of Mind" and "Honesty" have become standard fare for lounge acts, mostly because they are so well - constructed on piano; Joel is a great pianist. He's versatile where many of his peers are just plain single - minded rockers or throwbacks from the sixties. No, Billy Joel's music spans three decades of pop. He's got the blues in a lot of his piano licks, Phil Spector's production techniques as a guiding hand on some numbers and a penchant for taking the most casual observer's stand when writing his witty social commentaries.

It's a small wonder that Billy Joel is so popular these days. He speaks, musically, for so many people of all ages. And his lyrics are touching, precise and sometimes downright cutting. He blends jazz licks into pop melodies and sometimes sings his songs so straight that you often wonder if Joel really sees any difference between a lounge singer and a pop singer. There isn't much.

Inadvertently, Billy Joel has smashed a lot of barriers and made a lot of critics' labels sort

Michael Putland/RFTNA

of meaningless. His music defies strict definition because influences shoot in and out of a song like laser beams at an Electric Light Orchestra concert. Billy Joel takes the classics of pop music and pays homage; he's the Sylvester Stallone of contemporary music. He has a sense of honor, an honor among thieves, if you will. Stallone was hailed a superstar and genius when he made ROCKY. Likewise, Billy Joel was praised when his album, *The Stranger,* became one of the biggest selling lp's of 77-78. Now, Joel's *52nd Street* album is climbing the charts and it looks like Joel is heading for another smash chart success. Critics are saying things like: "It's about time the public recognized this genius." A lot of the punchlines in reviews and interviews are similar.

Truth is, just like Stallone and ROCKY, the critics didn't have anything to do with it. The public (and a few hip radio stations, both AM and FM) are responsible for Joel's success. The critics and reviewers can eat it; they're just there to make time with the record company and get in parties free and get Blondie coasters and miscellaneous T-shirts. Of course, not all critics are responsible for taking free rides on a star's success, but it makes me sick that everyone is afraid to say that *52nd Street* is a piece of shit. Of course, it isn't a piece of shit and I happen to love it (I even bought the cassette, which is always the true sign of whether or not I *love* an album), but some critics are so intimidated by Joel's success that I actually think they are afraid to say anything critical. That's a switch.

On the other hand, you have those critics out there who will have to hate *52nd Street* because it is selling so well. They're the ones who'll tell you that his *Turnstiles* album of 1976 was more creative and that he's sold out now. Show me one of those stiffs and I'd love to kick his face in. Truth is, *Turnstiles* was a good album, but not as good as *The Stranger.* The matter of whether *The Stranger* is better than *52nd Street* is almost an academic one. I don't know and I like different things about each one. At least nobody in his right mind could accuse Billy Joel of repeating the formula he had with *The Stranger* to make *52nd Street* sell — just as nobody could accuse Sly Stallone of doing another ROCKY when he did F.I.S.T. or PARADISE ALLEY.

Stallone and Joel are individuals, which is just why the public identifies so heavily with both of them — and also why the horn - rimmed vipers who review records and cut up people's careers are so jealous of their talent and appeal. (It should be noted here that I wear glasses and have been known to give a bad review to a few albums myself.)

Getting back to Joel, his new album, *52nd Street,* is really a masterpiece of pop sensibility. The genuine authenticity and conviction in the playing and in the songs themselves make for heavy FM airplay and the melodic nature of the tunes are getting Joel more AM airplay than most people could ever hope to garner. So, Joel has the best of both musical worlds. How did he do it?

I don't think he did. Not that I wouldn't give him credit for putting a heavy enough guitar sound on a song like "Big Shot" or "My Life" to get FM airplay, but I don't think he plans a master strategy when he's making records. I think that his music has gotten better and his records have improved so much in the last two albums that public acclaim and success were bound to follow.

See, a lot of people in the music business and music critics and disc jockeys especially, seem to believe an unwritten commandment: *Thou shalt not dig thy hit record.* There is a major assumption always being made in that if a record is a hit then that artist could not possibly be also considered a *heavy.* Ever since The Beatles broke up, any artist who had hit singles was usually relegated to doing TV shows and Clearasil commercials. The "FM CREDIBILITY" that everyone was always talking about became more important to a lot of artists than hit singles. That always pissed me off and that's why I love Billy Joel so much; because he defied the laws of hipness and won.

I have always believed that

He's versatile where many of his peers are just plain single-minded rockers or throwbacks from the sixties.

Michael Putland/RETNA

Billy is writing about flipped out chicks on cocaine, people messing with other people's rights and lives...

pop music and melodic songs had a great and lasting value (much moreso than "Purple Haze" and that whole school of FM shit). True art has to last or else it is just a fad. Disco is a fad. However, The Beatles were pop musicians and their songs will be valid 50 years from today. The same can be said about Billy Joel's songs; they'll be still valid and appreciated years from now.

To my way of thinking, the public's taste is, generally, more reliable than the predictions of whatever rock critic you read. Take, for example, Van Morrison. I like him, but I fully understand that his records do not appeal to everyone. To read reviews of his new *Wavelength* album you'd think Van Morrison was some sort of high priest ruling over the music world. That simply isn't true.

If it were, Van Morrison would be selling as many records as Billy Joel. He is not.

Billy is writing about flipped out chicks on cocaine, people messing with other people's rights and lives, suburbs, working all day long and living for the night and many other things that people relate to. His words are poignant, although he's never been called a poet in the same sense that Dylan has.

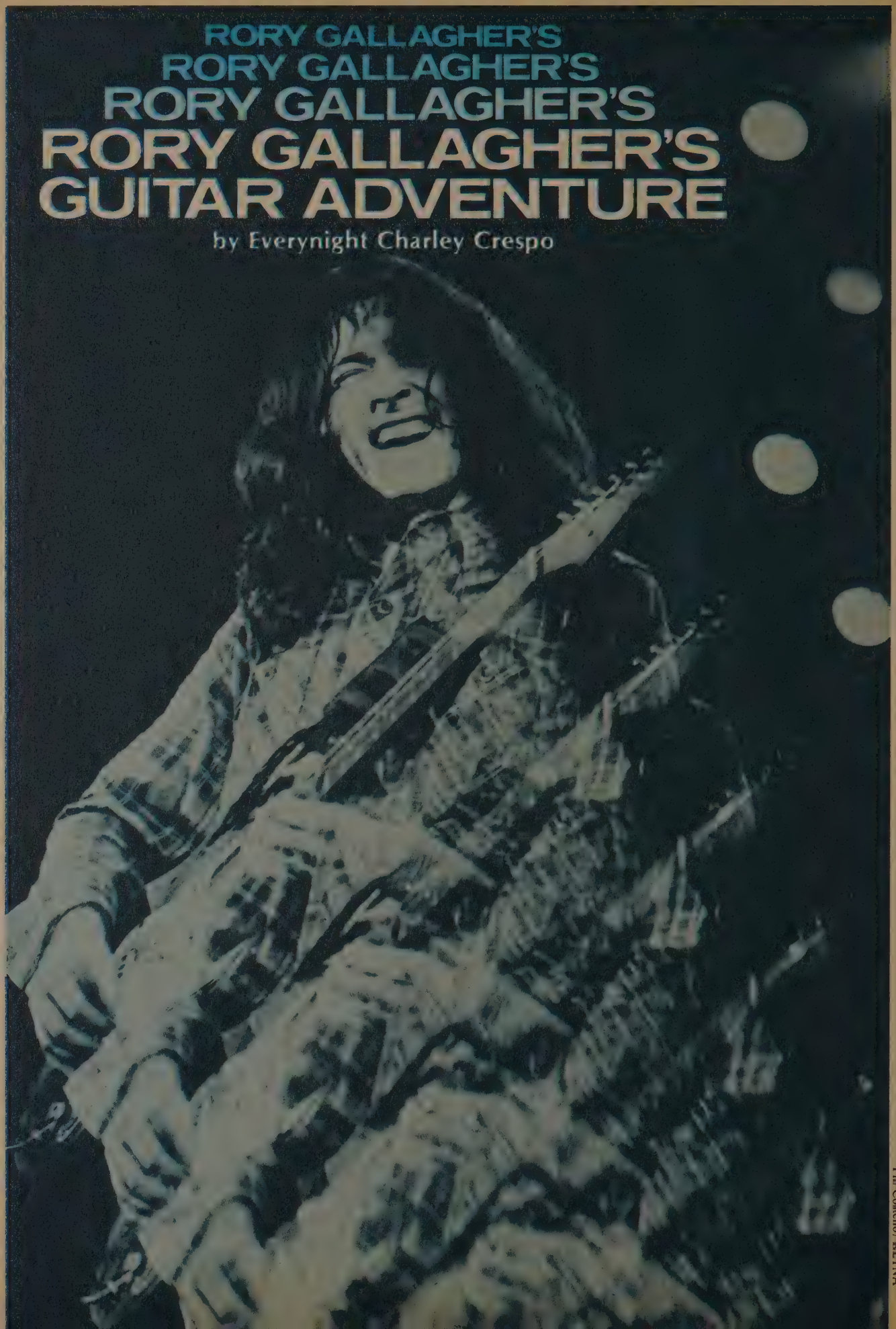
52nd Street is going to be the most popular album of 1979. Led Zeppelin, The Rolling Stones and Wings may just have to take a back seat to Joel this year.

In concert, Billy Joel is knocking 'em dead. His performances have been nothing short of astounding. Joel is no balladeer and recording ace. No, he's a stone - smash in concert and he's a first - class entertainer.

A lot of Billy Joel's recording success and concert victories are due to his band. Doug Stegmeyer plays bass, Liberty DeVitto plays drums. Richie Cannata plays saxophone and organ. Russell Javors plays guitar on the road. Within the last year, Billy Joel has knocked out the singer - songwriter label and managed to become an all - around talent. Using his own band on his records, playing with the people who know his music best, Billy Joel can control his own fate. His wife, Elizabeth, is managing his HOME RUN MANAGEMENT. No more middle men and no more manipulation from outsiders. The difference handling everything himself has made in his music is obvious. He's fresher and more spirited today than ever before. He's working harder and enjoying it more. Billy Joel is following his instincts and keeping company with the people who appreciate him for what he is — his family and his band.

For a man whose career had more false starts than anyone else I can think of, Billy Joel has finally turned it all around. A lot of it was luck and the rest was public acceptance. Whatever, Billy Joel deserves his day and he deserves the praise he is getting. Somehow, I think that if his next album wasn't a smashing success and if he never had another hit record, Billy Joel would be okay. Of course, the world would be worse off for the loss...□

HIT PARADER
COLOR PIN-UP



Fin Costello/ RETNA

Over the years, music journalists have described and examined Rory Gallagher's guitar playing from many angles, and the summation has always been the same - Gallagher is a sensational rock and blues guitarist.

"I don't like to analyze my playing; other people are much better at it than I am," said Gallagher in his thick Irish accent while searching for the words to describe his technique and style. He poured himself a glass of red wine and continued, gazing up at the bland walls of the rather small New York hotel suite we were in.

"What I try to do is split the difference between having enough technique to go into tight corners musically and having enough primal madness to keep it gritty. I'd like to be known for playing somewhere in between, as a guy who can keep primitive and physical at the guitar, but by the same token, not be just an aggressive player from the start. I'd like to be a guy who can actually go a little adventurous on the instrument. But I wouldn't like to become just a technician or just a madman." He laughed at the thought.

Gallagher's guitar playing is all of the above and more. Now leading a three piece band again, with his long time bassist, Gerry McAvoy, and his new drummer, Ted McKenna, until recently of Scotland's Sensational Alex Harvey Band, Gallagher whips each song with relentless guitar wizardry. *Photo - Finish,* his tenth solo album since he left his first professional rock band, Taste, 1970, is a guitar fan's delight. Each of the nine new selections is loaded with jaw - dropping six - string pyrotechnics.

Evident in Gallagher's playing, whether his fingers are swimming up and down the neck of his 1962 Strat at break - neck speed or slowing up and digging deep for gut - gripping leads, is that on albums and in concert, he has an amazing sense of melody. This becomes particularly impressing in concert, where the jamming gets spontaneous. Gallagher's elongated spot - light leads are never harsh, abrupt or awkward. Unlike other guitarists in the spotlight, he neither has every note memorized nor does he riff away aimlessly.

Bob Sorce

Instead, he plays extraordinarily imaginative and precise lyrical runs that kick and run with the intensity of T.N.T. By the end of a Gallagher concert or after two sides of *Photo - Finish,* a guitar fan feels like he's just heard all any guitarist can do, without hearing anything twice. There's enough variety and discovery in the concert and album to qualify both as advanced "how-to" courses for prospective young guitarists. Yet, though talent runs high in Gallagher's corner, he is virtually unsung, having never submitted himself to the starmaking machine.

"I have a hazy ambition," he explained. "I don't want to be as big as Kiss. In America, it seems you have to be clear in your mind as to what type of star you want to be. I've never consciously laid out a plan of action; I've worked by instinct and I've tried to just enjoy what I'm playing. I suppose if I sat down, worked on a campaign, went to the right hairdresser and got the right clothes...!

"We do okay in a moderate sort of way. I mean, everywhere we go, a crowd shows up that knows the records and the songs."

Gallagher's fall concert tour of the U.S. was his first in two years, which for him is an abnormally long time to be away. It has also been two years since the release of his last album, the slightly jazz - oriented *Calling Card.* The delay has been attributed to various intruding factors, including Gallagher breaking a thumb, which rendered him unable to put the finishing touches on an album he and his previous band were working on in California with American producer Elliot Mazer. While he waited for his thumb to heal, Gallagher became disenchanted with the band, the producer and the product in the can.

"I didn't feel convinced when it was finished," he explained. "We put so much into it, but it didn't sound right from a sound point, so I just dropped the album, but not from any prima donna type thing.

"I wanted the next studio album to really kick and that was it. It was something that remixing wouldn't cure. It was a pretty drastic measure I suppose, but sometimes it's worth it rather than having me sit here embarrassed, pretending to you that had I released it, I

(continued on page 59)

Richard E. Aaron

NEIL YOUNG:
A Poet's Paradox (Also A New Album)

by Stephen Demorest

The first snow flurries of the year were clawing across my court - yard window like fingernails down a happy man's back. I'd just tossed another hunk of peat on the fire and settled down again with the Norwegian folk-tale I was reading (the one where the Prince dresses up like a bear to fool his chick's old man — try it sometime), when suddenly the telephone rang. It was Dolly, my long - distance girlfriend with a voice like cashmere, and I knew what she wanted before the last warm echoes of her delicious "Hey, how's your body?" had rippled away into the twilight like mating swallows on their way to the nest. She wanted to talk to Neil Young.

I'd been expecting it, of course. Young's latest album, *Comes A Time* had been in the stores for a couple of weeks, and Dolly's always been into woodsmen. She lives so deep in the boonies she won't even look at a guy unless he's got moss on his teeth and squirrels nesting in his hair. She likes Leon and Buffet, but Yeoman Young has always been at the top of her totem-pole.

It has long been accepted between us that Neil is "cute", that vague adjective meaning a guy can get away with plenty (maybe even "everything") without the girl struggling any more than makes for fun. Actually, to me he looks like any normally demented guy with a fire in his gut, but Dolly has examined all the particulars. She likes the way his shaggy hair blew into his face during that TV performance of "Like A Hurricane". She thinks his eyes look "hungry". And most of all she likes the close-up shots where you can see the veins in his hands when he plays. Dolly, who likes being handled, knows a good grip when she sees one.

After I'd tickled her Eustachian tubes a little, she finally popped the question: "Do you think he's ready for me now? I mean, *Comes A Time* sounds like the man is ready to get it on!"

I had to agree with her. Usually I go for Young's electro - rollers, that tough stuff he plays with Crazy Horse, with the guitar solos turning their guts inside out like yellow - eyed Russian wolves devouring themselves. It's a good show when the blood starts to flow from the strings — aurally speaking. Anyone who can make suffering that explicit deserves respect, and after a bout of "Cortez" and "Like A Hurricane" I usually pamper my record player with Bob Marley until it recovers.

Comes A Time isn't like that, though. It's kinda casual, with eight acoustic guitars and seventeen (17!) strings listed in the credits. Any guy who drenches his songs with that kind of instrumentation is

(continued on page 60)

Richard E. Aaron

WALTER EGAN:

JEANS, SNEAKERS, HAWAIIAN SHIRTS AND JOKES ABOUT BEING A FLEETWOOD MAC CLONE

On Location: Deane Zimmerman

Being associated with Fleetwood can be a mixed blessing. For Walter Egan, having Lindsey Buckingham co-produce his two albums (Fundamental Roll *and* Not Shy), *and Stevie Nicks sing background vocals, it meant national attention. Yet it placed him in the unfortunate position of having to prove that he could make it on his own.*

On tour (between Providence, R.I. and Disneyworld), Walter spent a day in New York meeting the press at CBS Records' Executive Headquarters. Casually dressed in jeans and a pin-striped shirt, the handsome, pleasant & polite singer / songwriter talked about his success.

HP: Do you feel like a Fleetwood Mac clone?

Egan: No. I think the Fleetwood Mac thing is a funny question ... As my producers they're conscious of not trying to make me Fleetwood Mac and I'm conscious of not trying to be Fleetwood Mac too. Obviously it would be such an easy thing to do.

I'm connected with them, there's no doubt about it, it's finding the line between it and how far it goes — whether it's this much or that much, or whatever. If I have to be associated with anybody I'm happy to be associated with them. I think they're really fine people.

HP: Why isn't Lindsey producing the next album?

Egan: I'm not displeased with him as a producer, I think Lindsey is the best producer I could have because he really understands what I'm doing, we really have a good time together and we're really able to exchange ideas. Making a record with him is a very good process and yet until I do one without him people will always tie me to them, which is a very natural thing to do. I feel very confident in my own ability to be a producer and I think that might happen soon.

HP: After the success of the first album, did you feel a need to re-establish your own identity?

Egan: I wanted the second album to be more me and Lindsey did too. I think it came out that way, I think the next album may even be more so.

I was pretty insecure about my singing on the first album because I'd never been a lead singer in any of the bands I'd been in. I'd always been the main writer and guitarist but when I heard the tracks I thought it sounded pretty good — better

"Punk and new wave is actually the best thing to come along, in my mind, in a long time..."

Stevie Nicks stops backstage at the Palladium

than I had hoped. Since I've been touring, going out and singing on stage, I've become more confident. Then on the next album, having a band that we put together after the first lp came out helped it to gel a little more, it put it more in focus. It wasn't as much "where do we start, how do we begin, where do we go from here?" The first album got that out of the way.

I do a song in my set that was written by Stevie (Nicks) called "Sister Of The Moon" that I was going to put on *Not Shy,* but because of this whole thing — whether I'm a clone of Fleetwood Mac, and the fact that it was Stevie's song, and Lindsey was producing it — it didn't seem like a good idea so I wrote "Hot Summer Nights" to replace it...

HP: Do you think your songs are pop tunes, California's soft-rock sound?

Egan: It's funny because "Magnet and Steel" is a very crossover type of record, sort of MOR to some people where as to others it's hard rock, depending on what you're used to.

I'm just trying to cut a line between the energy and rawness of the rock and roll I used to love, like Elvis Presley, Buddy Holly and maybe The Everly Brothers and the melody and lyrical feel of Brian Wilson and the Beach Boys.

I try to be as genuine as I can but I know that I'm strongly influenced by those people and I always feel like I'm doing that kind of music but it'll never be the same as it was then ... And yet, there are so many people who are not aware of that music now, who are very young and just discovering it as I did then. I get letters from people and they're saying the same things to me now that I used to write and say to Brian Wilson. It's a hard adjustment to make — to realize that you can have that effect on somebody even though you think that you're still struggling along, trying to make that perfect thing that might be as good as — not that I'm trying to copy them — but that might have the feeling and the spirit and the energy.

HP: Are you still struggling?

Egan: I still see my own limitations and I still sit down and try to write a song and think "am I ever going to be able to write another song?" I've come to feel that it's part of the creative process — if you're going to be creative you have to constantly have this battle within yourself...

You have to be confident enough to do it, to put it on paper, but you have to be insecure enough to look at it and try to make it better all the time. If you let yourself believe too much of the negative you'll shut yourself off and if you believe too much of the positive you'll dry yourself out.

HP: Do you feel like you're in transition?

Egan: I'm not at a point where I have to change my music that much because I'm still trying to accomplish the first step of letting people see what I'm doing now without worrying what I'm going to do next. I'm not trying to make a different album every time, I'm not trying to make one pop album, one rock album ... I tend to write songs that sound like my songs and I think it's going to take a little while before people realize the subtlety and tongue - in - cheekness of some of my attitudes and humor.

HP: Have you been influenced by new wave or punk rock?

Egan: Punk and new wave is actually the best thing to come along, in my mind, in a long time. It's much better than a lot of the trends that started in the '70s, like the soft nylon string rock or glitter rock ... I think this is a real genuine thing, kind of the garage band thing and I really relate to that and the whole rebelliousness of it. The thing about new wave that I'm not quite into is being so disgusted with everything because I don't feel that way. But I know when you're growing up

you've got to rebel and establish your own identity...

HP: Now that you're performing in huge arenas, have you gotten used to the crowds, or is it intimidating?

Egan: It doesn't intimidate me, it's just more difficult to get across to as many people. Playing at the Texas Jam at the Cotton Bowl I felt like I had to do crazy, crazy things in order for the people in the back to see me so I did a lot of jumping around — maybe more-so than I would in a small show. I think that 3,000 to 5,000 is the ideal concert setting.

It's funny, but to write a new song and play it for the first time to 2 or 3 people, or even one person, makes me more nervous than to go out on stage in front of 80,000 people. I feel uninhibited on stage where as I'm much more inhibited and shy on a personal level.

HP: I thought you're not shy?

Egan: I am really shy. The whole irony of that cover is that I think I am a shy person...

HP: Are you a romantic?

Egan: Yeah, I think I'm a reborn romantic. I've gone through the period of being innocent, to being cynical, to trying to find out what the important part of innocence was and sort of trying to keep that alive without letting the cynical part temper it. You have to sort of isolate and protect that little core of the romantic in you. Part of it comes out in my tendency to be a little tongue - in - cheek, or not to take myself too seriously.

I've always had a notion of true romance being possible and a lot of my songs tend to deal with various aspects of romance; looking for it, finding it, or being disillusioned by it.

I feel that there's meaning in what I'm doing but it doesn't necessarily have to be in capital letters. I think that it can come through in an enjoyable, rather than a proselytizing way.

HP: Has success changed your life?

Egan: It's nice that these things are happening, I think I went through enough of the struggle ... I feel that I'm being appreciated for what I do and I'm not doing anything that's foreign to what I am — I'm being myself. I don't feel insecure about it and since I'm successful it's like saying "okay — well, it's valid" so I feel less insecure than I ever have been. But it doesn't really change me. Sometimes I feel that I'm too normal to be in this business...

HP: You don't think of yourself as a rockstar?

Egan: Well, yes and no. I think of myself as myself and if I become a rockstar then that's great. The image of a rockstar is something that I'm adjusting to as I go along — getting flashier clothes...

HP: Buying satin suits?

Egan: Actually, I did that last year. I felt I had to have that show and I got some satin pants and stuff and went on tour. Then, when it came around to this tour I didn't feel like I was really being me. Now I try to dress as well as possible — I wear nice jeans and sneakers, Hawaiian shirts...□

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SONG INDEX

46/A Little More Love
43/Animal House

56/Bad Brakes
56/Blue Morning, Blue Day

42/Comes A Time

44/Don't You Let Me Down

50/Easy Driver

42/Fire

56/Holy Ghost

44/I Don't Wanna Lose You
50/I Will Be In Love With You

45/Light The Sky On Fire

48/Lost In Your Love
44/Lotta Love

52/Moment By Moment

48/New York Groove
54/No Tell Lover

56/Please Come Home For Christmas

44/Shattered
52/Silver Lining
52/Somewhere In The Night
48/Stormy
46/Soul Man

42/Who Do Ya Love

46/You Can Do It
50/You Need A Woman Tonight

FIRE

(As recorded by Pointer Sisters)

BRUCE SPRINGSTEEN

I'm riding in your car
You turn on the radio
You're pulling me close
I just say no
I say I don't like it
But you know I'm a liar
Cause when we kiss ooh fire.

Late at night you're taking me home
You say you wanna stay
I say I wanna be alone
I say I don't love you
But you know I'm a liar
Cause when we kiss ooh fire.

You had a hold on me right from the start
That gripped so tight I can't tear it apart
My nerves all jumpin' like a fool
Well your kisses they burn
But my heart stays cool
Well Romeo and Juliet, Samson and Delilah
Baby you can bet a love they couldn't deny
My words say split
But my words they lie
Cause when we kiss ooh fire.

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COMES A TIME

(As recorded by Neil Young)

NEIL YOUNG

Comes a time
When you're driftin'
Comes a time
When you settle down
Comes a light
Feelin's liftin'
Lift that baby right up off the ground.

Oh this old world keeps spinnin' 'round
It's a wonder
Tall trees ain't layin' down
There comes a time.

You and I
We were captured
We took our souls
And we flew away
We were right
We were giving
That's how we kept what we gave away.

Oh this old world keeps spinnin' 'round
It's a wonder
Tall trees ain't layin' down
There comes a time.

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WHO DO YA LOVE

(As recorded by KC & The Sunshine Band)

HARRY WAYNE CASEY
RICHARD FINCH

I've got this feeling all down inside
And this feelin' I just can't hide
I really love you, I really do
But I don't get the same feeling from you
Who do ya love.

Who do ya love
Who do you really, really, really love
Who do ya love.

I would give anything in the world
Just to have you with me girl
If it's a game I don't wanna play
I'll just go my own separate way
Who do ya love
Who do ya love
Who do you really, really, really love
Who do ya love.

Who do ya love
Who do you really, really, really love
Who do ya love.

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ANIMAL HOUSE

(As recorded by Stephen Bishop)

STEPHEN BISHOP

Let me tell you 'bout some friends I know
They're kind of crazy but you'll dig the show
They can party 'till the break of dawn
At Delta Chi you can't go wrong.

Otter, he's the ladies' man
Ev'ry girl falls into his hands
Boon and Katy playing "Cat and Mouse"
And Missus Wormer, she's the queen of the animal house.

Animal house
Animal house
Animal house
Animal house
(Animal house).

That Pinto he's a real swell guy
Clorette was jail-bait but he gave her a try
Chip, Doug, and Greg, they're second to none
They studied under Attila the Hun
Mister Jennings got his wig on tight
Flounder's left shoe's always on his right
Babs and Mandy are having a pillow fight
D-day, Hoover, Otis Day and the Knights
Do the bluto
Come on baby dance with me
Maybe if we do the bluto
We will get an "A" in lobotomy
Do the bluto, do the bluto
Do the bluto, do the bluto
(Aw, come on).

(Let me tell you something)
Mister Wormer tried to shut us down
But he fell and he broke his crown
He didn't know about that Delta spunk
He came in handy we were short a skunk
At the animal house.

The animal house
The animal house
Animal house
Animal house.

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SHATTERED

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

I'm shattered
I'm shattered
Love and hope and sex and dreams are still surviving on the streets
Look at me
I'm in tatters
I've been shattered, shattered
Friends are so alarming and my lover's never charming
Life's just a cocktail party on the street
Big Apple
People dressed in plastic bags directing traffic
Some kind of fashion
Shattered.

Laughter joy and loneliness and sex and sex and sex and sex
Look at me
I'm in tatters
I've been shattered, shattered
All this chitter - chatter, chitter - chatter, chitter - chatter
'Bout shmatter, shmatter, shmatter
I can't give it away on Seventh Avenue
This town's been wearing tatters
Shattered, shattered
Work and work for love and sex
Ain't you hungry for success, success, success, success
Does it matter
(I'm shattered)
Does it matter.

Look at me
I'm shattered
I'm shattered
Look at me
I'm shattered (shattered)
Pride and joy and dreams and sex
That's what makes our town the best
Pride and joy and dirty dreams are still surviving on the streets
Look at me
I'm in tatters
I'm shattered
What does it matter
Does it matter uh huh
Does it matter uh huh
I'm shattered
I'm shattered.

Huh shi-doo-bee
Shattered
Huh shi-doo-bee
Shattered
Shi-doo-bee
Shattered
Shattered, shattered
Don't you know the crime rates going up up up up up
Shattered
Shi-doo-bee
To live in this town you must be tough tough tough tough tough tough
You've got rats on the West Side and bed bugs uptown
What a mess
This town's in tatters
I've been shattered
My brain's been battered
Splattered all over — Manhattan
Shi-doo-bee
Shattered
This town's full of money grabbers
Go ahead, bite the Big Apple
Don't mind the maggots ah ha
My brain's been battered
My friends they come around
They flatter flatter flatter flatter flatter flatter flatter
Pile it up
Pile it up
Pile it high
On the platter.

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DON'T YOU LET ME DOWN

(As recorded by Peter Criss)

PETER CRISS
STAN PENRIDGE

Baby don't you let me down
(Don't you let me down)
Don't ya leave me lonely
(Don't ya leave me lonely)
Don't you run around
I said baby (baby)
When I'm on the ground
(When I'm on the ground)
Try to keep my chin up
Feel I'm fallin' farther down.

Ya know I'm feelin' sorry
But I know that won't do
Looks like there's no 'morrow
There's no tomorrow without you.

Remember when you smiled so bright
Raised my heart up to my throat
Sure took hard times to drag me down
So darlin' brighten up all of my roads.

Baby (baby)
When I'm on the ground
(When I'm on the ground)
Try to keep my chin up
Feel I'm fallin' farther down
Try to keep my chin up
Feel I'm fallin' farther down
Fallin' down, down, down.

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LOTTA LOVE

(As recorded by Nicolette Larson)

NEIL YOUNG

La la la la la la la la la
Ooh ooh
It's gonna take a lotta love
To change the way things are
It's gonna take a lotta love
Or we won't get too far
So if you look in my direction
And we don't see eye to eye
My heart needs protection
And so do I.

It's gonna take a lotta love
To get us thru' the night
It's gonna take a lotta love
To make things work out right
So if you are out there waitin'
I hope you show up soon
'Cause my head needs relaxin'
Not solitude.

Gotta lotta love
Gotta lotta love
La la la la la la la la la
Ooh ooh
It's gonna take a lotta love
To change the way we are
It's gonna take a lotta love
Or we won't get too far
It's gonna take a lotta love.

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I DON'T WANNA LOSE YOU

(As recorded by Hall & Oates)

DARYL HALL
JOHN OATES

You and I have separate lives girl
You and I go different ways on roads that cross
Where love and loss is ruled by fate.

People have a tragic habit
Of letting love get in the way
They tend to lose their over views and over play
Something I wanna say
Something I've got to do
Feel like you're drifting away
And I don't wanna lose you.

Try to find a way to encourage you
It's easy to convince myself
'Cause I can't believe you'd wanna be with somebody else.

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LIGHT THE SKY ON FIRE

(As recorded by Jefferson Starship)

CRAIG CHAQUICO

Oo oo oo oo oo oo
Fly unidentified if you want to
But I would really like to know
Will you light the sky on fire?
Will you light tonight like you did the night before?
You can take me higher than the diamonds in the sky
Take me
Light in the sky
We'll vanish without a trace
Cigar shaped object.

Temples and pyramids they sing
Know all there really is to know
Will you light the sky on fire?
Will you light the sky on fire again tonight?
You can take me higher than the diamonds in the sky
Take me
We'll vanish without a trace
Cigar shaped object
Vanish without a trace.

On the pyramids is the legend of the great god Kokoa Kan
Who came from the stars and vanished
And the legends say he will come back again some day, some night.

Will you light this guy on fire?
Will you light tonight like you did the night before?
You can take me higher than the diamonds in the sky
Take me
Light in the sky and we'll vanish without a trace
Cigar shaped object.

Yes I would really like to know
What are they watching us for
Yes I would really like to go
Will you light the sky on fire?
Will you light the sky like you did the night before?
You can take me higher than the diamonds in the sky
Take me
We'll vanish without a trace.

Vanish without a trace, vanish without a trace
Come on, come on, come on, come on, come on
Vanish without a trace.

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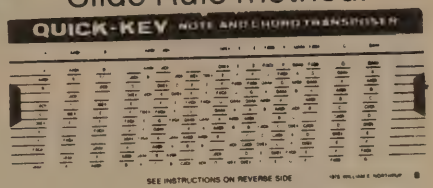

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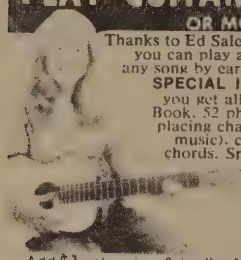

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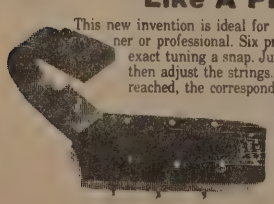

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A LITTLE MORE LOVE

(As recorded by Olivia Newton-John)

JOHN FARRAR

Night is draggin' her feet
I wait alone in the heat
I know, know that you have your way
'Til you have to go home
"No" 's a word I can't say.

But it gets me nowhere to tell you "no"
It gets me nowhere to make you go
Will a little more love make you start depending
Will a little more love bring a happy ending
Will a little more love make it right
Will a little more love make it right.

Where did my innocence go
How, how was a young girl to know
I'm trapped, trapped in the spell of your eyes
In the warmth of your arms
In the web of your lies.

But it gets me nowhere to tell you "no"
It gets me nowhere to make you go
Will a little more love make you start depending
Will a little more love bring a happy ending
Will a little more love make it right
Will a little more love make it right.

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YOU CAN DO IT

(As recorded by Dobie Gray)

EVIE SANDS
RICHARD GERMINARO
BEN WEISMAN

Take your shoes off
Let your hair down
Time for you to get away
Don't you worry 'bout tomorrow
Or you're gonna miss today
When the madness gets you crazy
Till you're lookin' for a place to hide
And you're thinkin' that you'll never get yourself some peace of mind.

But you can do it
You can do it
You can do it to your heart's delight
Oh you can do it with your imagination
Or you can do it in real life.

Feel the magic of the moment
Let your spirit carry you away
Get in touch with all your feelings
Find out what they have to say.

Oh you can do it
You can do it
You can do it to your heart's delight
Oh you can do it with your imagination
Or you can do it in real life
Feelin' free as an eagle flyin' homeward high in the sky
You'll touch the fire of love inside you
That you're lookin' to find.

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SOUL MAN

(As recorded by Blues Bros.)

ISAAC HAYES
DAVID PORTER

Comin' to you on a dirt road
Good lovin', I got a truck load
And when you get it you got sump'n
So don't worry 'cause I'm coming.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

Got what I got the hard way
And I'll make you know each and every day
Be sure honey you don't lose it
Cause you ain't seen nothin' yet.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

I was brought up on a sidestreet
I learned how to love before I could eat
I was educated at Woodstock
When I start lovin' oh I can't stop.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

Grab the rope and I'll pull you in
Give you hope and be your only boyfriend.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

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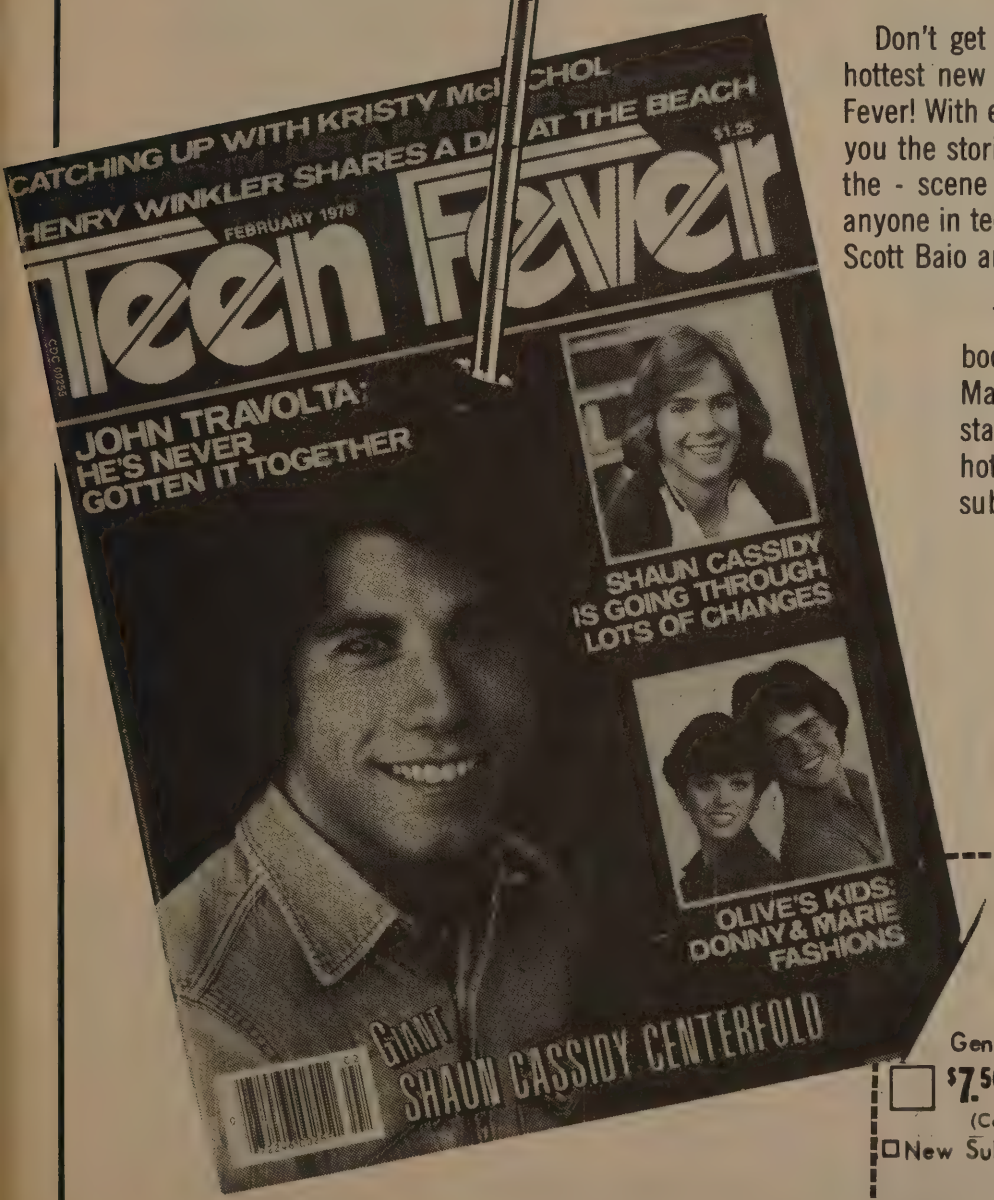
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NEW YORK GROOVE

(As recorded by Ace Frehley)

RUSS BALLARD

It's been a year since I was here on the street
I was passing my time away
To the left and to the right
Buildings tow'ring to the sky
And it's out of sight
In the dead of night
Here I am again in the city.

With a fist full of dollars
And baby you better believe I'm back
Back in the New York groove
I'm back, back in the New York groove
I'm back, back in the New York groove
I'm back in the New York groove
In the New York groove.

In the back of my Cadillac
A wicked lady sittin' by my side
Sayin', "Where are we?"
Stop at Third and Forty Three
Exit to the night it's gonna be ecstasy
This place was meant for me.

I feel so good tonight
Who cares about tomorrow
So baby you better believe
I'm back, back in the New York groove
I'm back, back in the New York groove
I'm back in the New York groove
In the New York groove.

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LOST IN YOUR LOVE

(As recorded by John Paul Young)

HARRY VANDA
GEORGE YOUNG

I'm lost in your love
Drowning in you
I'm north and I'm south and I'm way overdue
I'm under your spell and I'm in way over my head.

I'm losing my way
Lost in your love.

I'm lost in your love
Eyes open wide
Don't know where I am, but I'm all for the ride
I'm head over heels, I can't tell my left from my right.

I'm losing my way
Lost in your love.

Oo lost in your love
I see but I don't know I'm seeing
I speak, I don't know what I say
I hear but I don't know I'm hearing
I'm lost in a maze and I can't find a way
I'm lost in your love
Drowning in you
Drowning in you
I'm north and I'm south and I'm way overdue
I'm under your spell and I'm in way over my head
I'm losing my way
Lost in your love.

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STORMY

(As recorded by Santana)

BUDDY BUIE
J.R. COBB

You are the sunshine baby
Whenever you smile
But I call you stormy today
All of a sudden that old rain's fallin' down
And my world is cloudy and gray
You've gone away.

Oh Stormy
Oh Stormy
Oh Stormy
Oh Stormy.

Yesterday's love was like a warm summer breeze
But like the weather it changed
Now things are dreary baby, windy and cold
And I stand alone in the rain
Callin' out your name.

Stormy, Stormy
Come back to me Stormy
Bring back that sunny day.

Yesterday's love was like a warm summer breeze
But like the weather it changed
Everything around you is dreary (windy and cold)
Oh so cold
And I stand alone in the rain
Callin' out your name.

Oh Stormy come back to me
Stormy come back to me

Come on home to me
Bring back that sunny day.

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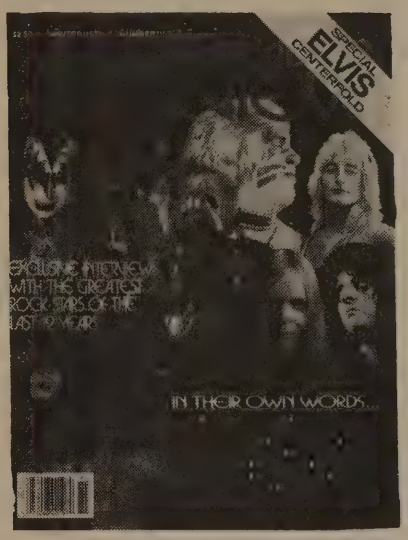

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EASY DRIVER

(As recorded by Kenny Loggins)

JERRY RIOPELLE
DAVID PLEHN

Easy driver
She's a wicked rider
She's smooth and she's skinny and she's probably mean
Easy driver
Pull up beside her
Roll down the window on this fine machine.

Ooh don't turn away
Ooh just give me a sign
Ooh don't be afraid
Ooh love is so hard to find.

Easy driver
Get on up beside her
She don't drive like she knows the way
Easy driver
Road's getting wider
There's room to run and she might skate away
Come on back
Baby what you say.

Ooh don't turn away
Ooh just give me a sign
Ooh don't be afraid
Ooh love is so hard to find.

One lane away from love
The story of my life
Could I be good enough for your lonely avenue tonight
It's a lonely avenue tonight

Ooh don't turn away
Ooh just give me a sign
Ooh don't be afraid
Ooh love is so hard to find.

Easy driver
Easy driver.

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YOU NEED A WOMAN TONIGHT

(As recorded by Captain & Tennille)

DANA MERINO

You need a woman
Need a woman tonight
You were lookin' to your left
You were lookin' to your right
You need a woman tonight
You need a lover so right
You need a woman tonight.

I got this feeling
Got this feeling inside
I'm not lookin' to run
I'm not lookin' to hide
You need a woman tonight
You need a lover so right
You need a woman tonight.

Oh and it's on a lonely night
When a man needs a woman to love
And a woman to feel
And a woman to hold tight
Oh it's on a lonely night
No man can do it all alone
He needs to find a guidin' light
And you know it takes two to tango
Mm you know it takes two to tango.

You need a woman
Need a woman right now
I'm not tellin' no lies
You need a lady
And how you need a woman tonight
You need a lover so right
You need a woman tonight.
(Repeat chorus)

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I WILL BE IN LOVE WITH YOU

(As recorded by Livingston Taylor)

LIVINGSTON TAYLOR

I don't know what words to say
But when I see you I know they'll come
They'll be words that fin'ly say
How much I've needed someone
Just one look and then I'll hear those sweet words pour on in.

I will be in love with you
I'll be in love with you
I will be in love with you
I'll be in love with you.

I don't know how lonesome I have been
I live that way day to day
But I long to ask myself how did I ever live that way
Just one smile from you
A million others will not do.

I will be in love with you
I'll be in love with you
I will be in love with you
I'll be in love with you.

I don't know how to be soft
I've become hard just to survive
But I long to become gentle
Gentleness brings love alive
Take these two strong hands
Soften them, darling, understand
I will be in love with you
I'll be in love with you.

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Dan Scott

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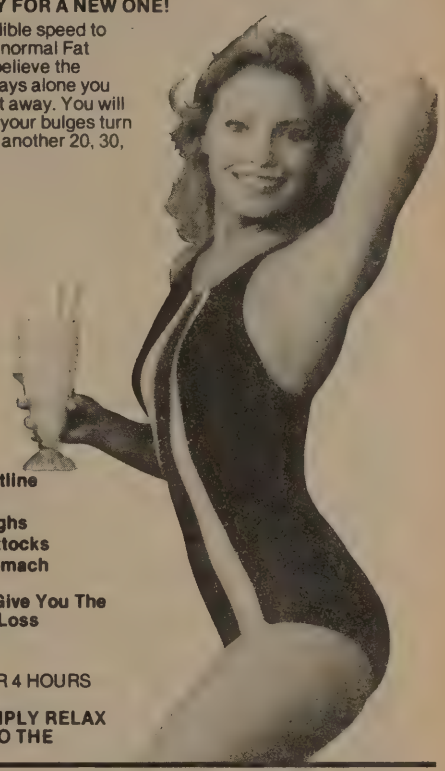

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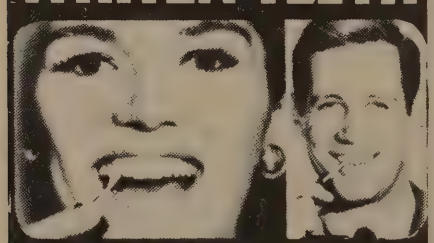

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12 Warren St., New York, N.Y. 10007

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☐ 2 Wyten $5.00
☐ 3 Wyten $7.00

MOMENT BY MOMENT

(As recorded by Yvonne Elliman)

MOLLY-ANN LEIKIN
LEE HOLDRIDGE

Though our love is like a winding road
of uncertainty
I long to trust your smile
And all the ways you feel touching me
For moment by moment
Our life time goes on
'Til one day our some days are gone.

Look at us two drifters with a dream
Scared to see it through
But we're so happy now
It might be beautiful if we do
For moment by moment
The choices we make
Depend on the chances we take.
Oh for moment, moment by moment
Our life time goes on
'Til one day our some days are gone
For moment, moment by moment
The choices we make
Depend on the chances we take.

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SILVER LINING

(As recorded by Player)

PETER BECKETT

Lover, said you're leavin'
Gotta leave me behind
Got your long face packed in your suitcase
Givin' me your sympathy smile
Just when I'm down on my good luck
You're walkin' away.

Every cloud has a silver lining
It's the darkest before the dawn
I was brought up to look upon the bright side
Ever since the day I was born
The quiet just before the storm.

Dreamer, you call me dreamer
The smiling optimistic fool
No bad blood it's for my own good
To be kind you got to be cruel
Just cause I'm down on my good luck
You're walkin' away.

Every cloud has a silver lining
It's the darkest before the dawn
I was brought up to look upon the bright side
Ever since the day I was born
The quiet just before the storm.

Liar, yes you're a liar
You never really loved me at all
But that's o.k.
Cause baby one day
Things will change and I won't hear you call
Cause I'll be riding my good luck
A reason to say.

Every cloud has a silver lining
It's the darkest before the dawn
I was brought up to look upon the bright side
Ever since the day I was born
The quiet just before the storm.

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SOMEWHERE IN THE NIGHT

(As recorded by Barry Manilow)

WILL JENNINGS
RICHARD KERR

Time you found time enough to love
I found love enough to hold you
Tonight I'll stir the fire you feel inside
Until the flames of love enfold you.

Laying beside you lost in the feeling
So glad you opened my door
Come with me
Somewhere in the night we will know
Ev'rything lovers can know
You're my song
Music too magic to end
I'll play you over and over again
Loving so warm, moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

You'll sleep when the morning comes
And I'll lie and watch you sleeping
And you'll smile when you dream about the night
Like it's a secret you've been keeping.

Laying beside you lost in the feeling
So glad you opened my door
Come with me
Somewhere in the night we will know
Ev'rything lovers can know
You're my song
Music too magic to end
I'll play you over and over again
Loving so warm, moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

Loving so warm, moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

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How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

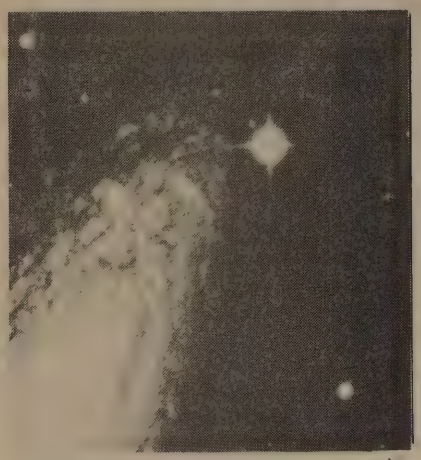
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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- How to "Tune In" on the secret thoughts of others
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NO TELL LOVER

(As recorded by Chicago)

LEE LOUGHNANE
DANNY SERAPHINE
PETER CETERA

Pretty smile, lovely face and a warm breeze
Now I need you lady
You're my no tell lover
Ev'ry night in a diff'rent place
I'll meet you, tender lady
You're my no tell lover.

Ev'ryone keeps tellin' me
That this affair's not meant to be
Even though I need you night and day
This affair's not meant to be
Even though I need you night and day
Walk away if you see me coming
Even though it's you I'm lovin'.

Ev'ry minute is an hour
Ev'ry day's a lonely lifetime
You're my no tell lover
The little time that we spend together
Just can't last forever
You're my no tell lover
Just can't last forever
You're my no tell lover.

Ev'ryone keeps tellin' me
That this affair's not meant to be
Even though I need you night and day
Walk away if you see me comin'
Even though it's you I'm lovin'.

I want her
I can't leave her
I won't leave without her
There's nothing left to say
I can't leave her
I won't leave without her
There's nothing left to say
I want her
I can't leave her.

I want her
I can't leave her
I won't live without her
She's my no tell lover.

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my method of DYNAMIC-TENSION starts giving you results you can *feel* and your friends will *notice*. Big, useful muscles. Gain pounds in weight where needed. Lose "pot belly." Take a good honest look at yourself! Are you proud of your body — or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition — or how old or young you are — the "sleeping" muscles already present in your body can turn you into a REAL man! Believe me, I know — because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach ... shy of girls ... afraid of healthy competition.

HOW I CHANGED FROM A 97 LB. WEAKLING TO A REAL MAN.

One day, I discovered a secret that changed me from a timid, frightened scarecrow into "The World's Most Perfectly Developed Man" — a "magic formula" that can help turn *you*, too, into a marvellous physical specimen ... a REAL man from head to toe ... a man who STANDS OUT in any crowd! What's my secret? "DYNAMIC-TENSION" — the natural method! No theory. No gadgets or contraptions. You just do as I did. Simply take the "sleeping" muscles already present inside your own body — build them up — use them every day in walking, bending over, reaching, even sitting! Almost before you know it, you're covered with a brand-new suit of beautiful, rock-hard SOLID MUSCLE!

SEND FOR FREE BOOK AND 7 DAY TRIAL OFFER.

So sure am I of how fast "Dynamic-Tension" works that I make this offer to you. Try my course for 7 days and in even that short period of time you will have results that not only you can feel, but your friends will notice, or it costs you nothing. Send for my free book. WRITE NOW!
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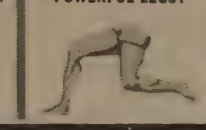

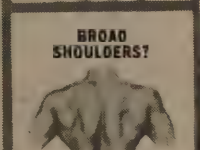

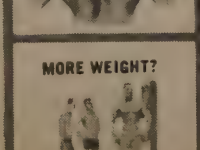

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THE INSULT THAT MADE A MAN OUT OF 'MAC'

HEY! QUIT KICKING THAT SAND IN OUR FACES!
THAT MAN IS THE WORST NUISANCE ON THE BEACH
LISTEN HERE, I'D SMASH YOUR FACE... ONLY YOU'RE SO SKINNY YOU MIGHT DRY UP AND BLOW AWAY
THE BIG BULLY! I'LL GET EVEN SOME DAY
OH DON'T LET IT BOTHER YOU, LITTLE BOY!
DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!
BOY! IT DIDN'T TAKE ATLAS LONG TO DO THIS FOR ME! WHAT MUSCLES! THAT BULLY WON'T SHOVE ME AROUND AGAIN!
THERE'S THAT BIG STIFF AGAIN, SHOWING OFF IN FRONT OF GRACE AND THE CROWD. WELL IT'S MY TURN ... THIS TIME!
WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

BLUE MORNING, BLUE DAY

(As recorded by Foreigner)

LOU GRAMM
MICK JONES

Out in the street it's six a.m.
Another sleepless night
Three cups of coffee but I can't clear my head
From what went down last night
I know we both have our own little ways
But somehow we keep it together
You hear me talk but you don't hear what I say
I guess it don't even matter.
Blue mornin', blue day
Won't you see things my way
Blue mornin'
Can't you see what your love has done to me.
I've always listened to your point of view
My ways, I've tried to mend
And I've always been a patient man
But my patience has reached its end
You tell me you're leavin'
You tell me goodbye
You say you might send a letter
Well honey don't telephone 'cause I won't be alone
I need someone to make me feel better.
Blue mornin', blue day
Won't you see things my way
Blue mornin'
Can't you see what your love has done to me, done to me
Blue mornin', blue mornin'.

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PLEASE COME HOME FOR CHRISTMAS

(As recorded by The Eagles)

CHARLES BROWN
GENE REDD

Bells will be ringing the bad, bad news
Oh what a Christmas to have the blues
My baby's gone
I have no friends to wish me greetings, greetings once again
Choirs will be singing Silent Night
Christmas carols by candlelight.

Please come home for Christmas
Please come home for Christmas
If not for Christmas by New Year's night
Friends and relations send salutations
Sure as the stars shine above
For this is Christmas, Christmas my dear
The time of year to be with the one you love
Oh won't you tell me you'll never more roam
Christmas and New Year will find you home
There'll be no trouble, no grief and pain
For I'll be happy, happy once again.

There'll be no trouble, no grief and pain
For I'll be happy, happy once again
Friends and relations send salutations
Sure as the stars shine above
For this is Christmas, Christmas my dear
The time of year to be with the one you love
Oh won't you tell me you'll never more roam
Christmas and New Year will find you home
There'll be no trouble, no grief and pain
For I'll be happy, happy once again.

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HOLY GHOST

(As recorded by The Bar-Kays)

HENDERSON THIGPEN
EDDIE MARION
JAMES BANKS

Your love is like the Holy Ghost
Shakin' me in my bones
I never felt such a feeling
In all the days I been born
Whenever I feel the presence
You seem to hypnotize my mind
Your love is like the Holy Gost
And I feel like I been born a second time.
Just like the Holy Ghost
That don't love you the most
Just like the Holy Ghost
That don't love you the most.
Your love is like the Holy Ghost
The antidote that freed my soul
And no psycho could ever describe
This feeling that sets my soul on fire
You put running in my walk
And you put tremble in my talk
And this feeling that I have within
Makes me feel like I been born again.

Just like the Holy Ghost
That don't love you the most
Just like the Holy Ghost
That don't love you the most.

Feel it, feel it, feel the spirit
Feel it, feel it, feel the spirit.

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BAD BRAKES

(As recorded by Cat Stevens)

*CAT STEVENS
ALUN DAVIES
*a/k/a YUSUF ISLAM

Bad brakes whole car shakes
Looks like I'm headin' for a breakdown
Black smoke, engine beginnin' to choke
I must be headin' for a breakdown.

I pulled up for a mouth of coca cola
Down at Sammy's Cafe
Saw a little Spanish lady comin' over
Said, "Lady, are you goin' my way?"
She said, "Ole!"
With your.

Bad brakes, carburetor shakes
Looks like we're headin' for a breakdown
Black smoke, engine beginnin' to choke
We must be headin' for a breakdown.

We hit the road at ninety miles an hour
Headin' for 'Frisco Bay
She said, "Senor, you got cop on your shoulder"
I said, "Oh, now, better not stay
We got to get away."

Bad brakes, carburetor shakes
Looks like we're headin' for a breakdown.

He was catchin' up
Now he's right beside our mirror
When the motor blow
We climbed out and she began to shiver
"Oh, no, sir, please let us go"
He said, "Don't you know, you've got."

"Bad brakes, carburetor shakes
Looks like you bought yourself a breakdown
Black smoke, engine beginnin' to choke
I think you got yourself a breakdown."

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AT HOME WITH THE STARS

(continued from page 8)

done the cover of the English edition of *Cosmopolitan,"* recalls Chris, "we went out to see the Pink Panther movie and all of these people around us were waving and saying 'Hi!' and stuff, very friendly."

On the other hand, there are journalists who greet Blondie with vicious write-ups at the drop of a ball - point, but as Chris points out so aptly, that happens to just about anyone who becomes popular in England, since the weeklies that dominate the music press over there often tend towards fickleness, trendiness and a quirky sort of elitism. As with the adulation, it's something Blondie is learning to take in stride.

In the face of the louts who cry "commercialism" and "sell - out," the group says that what they're doing is the culmination of what they've always wanted to do, which is mainly to create tuneful pop-rock. Its antecedents are many of the hits that enlivened the airwaves in the '60s — which nobody singles out for criticism because of their commerciality. Acts like the Kinks (with whom Blondie recently toured the States), the Shangri - Las, the Easybeats ... and Randy and the Rainbows, whose hit "Denise" was transformed into the bilingual "Denis", and Buddy Holly, by way of the British Invasion band and the Hullaballoos, whose hit "I'm Gonna Love You Too" Blondie updates on *Parallel Lines,* the band's current album.

Britpop and the American girl (and boy) vocal groups of the mid-'60s are drawn upon by Blondie as the group puts together its unique blend of sounds. Yet the synthesis that Blondie has been developing from the very first album also contains ingredients like show and movie music, hard rock and spacey electronic influences redolent of Pink Floyd and the English avant - garde - ians led by Eno, the latter the most recent development which makes itself heard on tracks like "Fan Mail," "Fade Away And Radiate" and "I Know But I Don't Know." Even disco doesn't escape their grasp; witness the pastiche of "Heart Of Glass" (the rhythms of which drummer Clem Burke built around a mechanical percussion box).

Nowhere is the power and excitement of Blondie more apparent than it was onstage as headliners at the New York Palladium, where the band gave 101% in performing for their home town crowd. Nowhere also is the stimulating crossroads of genres at which Blondie stands more obvious than it was that night when, returning for multiple encores, sinuously leather - clad Debbie led the band in renderings of Iggy Pop's "Sister Midnight" and David Bowie's anthemic "Heroes," accompanied by guest guitarist and friend Robert Fripp.

Fripp was the guiding light of Anglo progressive rockers King Crimson, which boasted such luminous alumni as Greg Lake, Bill Bruford and John Wetton, and subsequently collaborated with Eno, Bowie and Peter Gabriel on various recordings. Dressed to the nines in his nattily sedate black suit and tie, he furthered the expansion of his — and Blondie's — musical horizons at the Palladium, as he had on "Fade Away And Radiate" on *Parallel Lines* and in his appearance with the band at the CBGB benefit for injured Dead Boy drummer Johnny Blitz, reeling probing, darting, crackling leads from his black Les Paul. How's that for wreaking havoc with pigeonhole labelling?

Yet as always, whatever Blondie applies itself to, the band does with rock 'n' roll elan and flair at the core of it. Onstage Jimmy pokes artfully at his keyboards while maintaining his streetkid cool — except when the music heats up to a frantic pace and he jumps around in time to the music (never missing a note). Frank Infante, his emaciated form jestingly likened in the recording studio to a toy plastic skeleton by producer Mike Chapman, plays resonant guitar, ripping into a melodic solo on "One Way Or Another" that builds intensity until he rides it into the chorus on some ringing Chuck Berry - style riffing.

Chris bounces around lightly as he employs his unorthodox thumb and finger picking guitar technique. Clem, ever the neo - Mod in his red blazer and Beatle haircut, puts on a visual as well as aural display of deluxe drumming, tossing and twirling his sticks and laying down a crisp, dynamic beat in tandem with elfin bassist Nigel Harrison. And Debbie, naturally, spearheads the whole shebang, singing, dancing and performing her way into the crowd's hearts (and, er, other places).

"I want the music to give you a body reaction," says Debbie. "It's always been enjoyable for me to be in a band, and that's what I want to communicate to the audience."

Blondie has won over Europe, and now is the time for America to catch on. The next album should make further inroads here, and the band intends to give it an all-out effort. "We'd like to put some more time into the next album," says Chris. "It takes time to develop the songs and if you don't have time to work with them they wind up evolving *after* you learn them off the record!

"Last time we tried to do 12 singles and came up with four, so next time we'll concentrate on doing four, plus maybe things like some kind of extended piece with a story line. Maybe a reggae tune, too."

On the subject of "Breaking" America, Debbie opines, "In a way I think we *have* broken the States; on some level, although there seems to be like a cultural bottleneck here, I think everybody at least knows who we are. The days of supergroups are gone, and instead they tend to focus on a single personality." Meaning you?

"Yeah, Debbie gets advertised a lot as something that's larger than life," says Chris. He's the articulate one and she's the blond bombshell or something like that, eh? And it must get difficult to remain yourself at times.

"I've seen that happening to myself occasionally," admits Debbie. "But it's so hard to avoid acting the star when people won't let you *not* do it."

Just then another phenomenon linked to rising stardom manifests itself in a phone call. "That's my aunt," says Chris. "You know, the more famous I get, the more relatives I see!"□

ALICE COOPER

(continued from page 28)

just going in a different direction. There's always that negativity there ... but now it's classier than it used to be, the theatricality is really classy.

We're not dwelling on the rebellion because we've already done that whole punk rock thing, that's built into us anyway. I don't even like the word "negative" anymore, but I think when people think of Alice Cooper they think there's going to be a certain black humor involved, no matter what it is.

HP: Are you going to do any other media events around this theme, like a TV Special or movie?

Alice: Not TV, I don't think rock belongs on TV in the least bit. I've never seen anything come off right on TV when it comes to rock and roll but I have been approached by people who want to do this thing as a major motion picture. We're already working with 2 or 3 writers but I can't mention their names until we work out a deal. But when we do, it'll be a real full - blown musical.

HP: Do you ever think about working in other areas of show business?

Alice: Well, later on I could dedicate more time to doing things like even writing a movie or acting in one but as it is, right now, I want to do the things I'm really comfortable with, and that's putting on a production and touring again. I really want to go out and destroy the country with a new production.

HP: You've been quoted as saying you'd like to produce stage shows for other groups. Is that true?

Alice: Yes, if they would give me 100% control. I would love to, cause if you think of it, can you tell me what anybody in Chicago looks like? Ha ha ha. Or anybody in — name me any bands ... Bands have just totally forgotten about image. It seems to me that there are certain bands that are out to make 2 or 3 records and that's it, they've totally forgotten about their public image ... I couldn't tell you what anybody in Boston looks like. That aspect of rock and roll has totally been forgotten.

"...I'm not at all confused, I'm totally aware of what I'm doing."

Michael Putland/RETNA

Cheryl and Alice Cooper

Darlene Hammond/RETNA

HP: Don't you think theatrics can get kind of gimmicky?

Alice: If it's treated gimmicky, it'll come off gimmicky, but I totally believe that you can do it with class. There are certain people that are very classy and do it right, I think David Bowie's got a lot of class when it comes to his public image and I think Mick Jagger and those people have a lot of class...

HP: There's always been a certain confusion about your image. Is the real Alice the one who plays golf and invests his money, or the lunatic on stage?

Alice: I kind of like that confusion myself, ha ha ha, but I'm not at all confused, I'm totally aware of what I'm doing. I don't particularly know if I want the audience to know who I'm going to be when they see me...□

(continued from page 35)

could blame the record company for 'forcing me to release this.' It's better to do it right. It's got to be a record that I can play sometimes myself and enjoy."

Instead of expanding the line-up (there was even talk of a brass section at one stage), Gallagher chose to return to his original guitar / bass / drums vehicle. The new and current line-up took shape, and the trio went to Germany to re-record the album with producer - engineer and fellow Irishman, Alan O'Duffy, whose credits include the Rolling Stones and Paul McCartney.

"I think this album will stand the test of time," said Gallagher over some more red wine. "It just kicks and it's got spice and verve to it - and *that's* what I wanted."

Gallagher first learned to play guitar in his native Ballyshannon, County Donegal, Ireland, while still a child. At the age of nine, he was playing his first real acoustic guitar, one which replaced an earlier plastic one, and sang cowboy tunes and Irish folk songs for the relatives. About six years later, he joined and toured Europe with the Fontana Show Band. He was more into playing rock and roll than the show band would play, however, so in 1965, he left that outfit to form Taste, a well received three piece band that disbanded five years and three albums later.

Though Taste met with much praise, and at that time was sometimes referred to as Ireland's answer to Cream, it wasn't until Gallagher began working on establishing his own name that he became well noted. By 1972, the readers of the U.K.'s largest music publication, Melody Maker, voted him "Top Guitar Player" in the annual reader's poll, beating out the likes of Eric Clapton and Jimmy Page. Since then, Gallagher has been at the top or in the top ten of the winners lists every year.

Although the details are not quite clear, Gallagher was also one of the guitarists that the Rolling Stones contacted when they were considering a replacement for the departing Mick Taylor in 1974-75. Gallagher jammed with the Stones in what may have been an audition of sorts, but it was clear to all concerned that Gallagher had his own career to look after.

Gallagher continues to be revered by fans and musicians alike. At a recent club appearance in Long Island, members of Kiss were in attendance sans make-up. (They were easy to spot; just about everybody else in the audience was wearing a flannel shirt like Gallagher *always* wears.) Lenny Kaye of the Patti Smith Group was hooting and hollering at another show. The list of guitarists that have come to witness Gallagher's awesome display of guitar work over the years seems to include everybody. A self admitted guitar fan, Gallagher himself tries to listen to as many other guitarists as possible.

"I like Springsteen's sound actually, though he's more of a sound really than a lead player as such," said Gallagher when asked about contemporary guitarists he admires. "He does some nice bits. A lot of the new wave groups, the punk groups, it's just aggressive rhythm playing, although Wilko Johnson is a nice player. The better guitarists, if you like, are still the people who've been around for quite a few years, like John Hammond, Keith Richards, Ry Cooder, Johnny Winter, Doc Watson, Buddy Guy ... this list is very long.

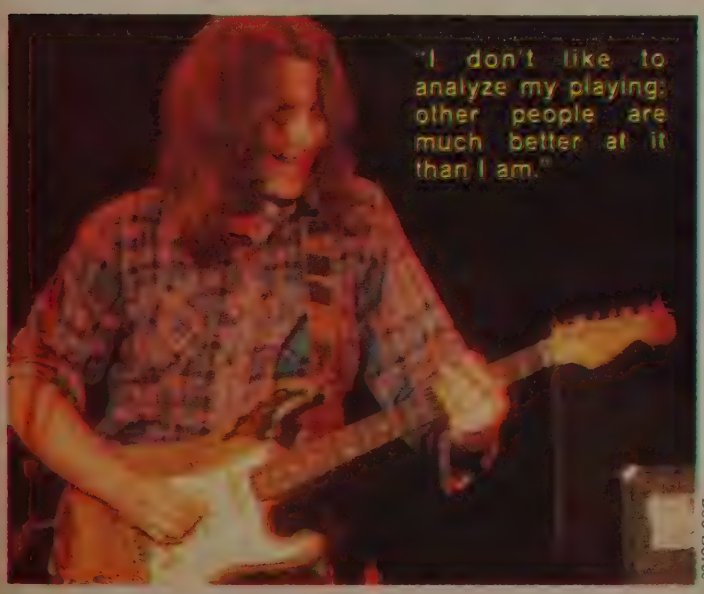
"With a lot of the new groups, the emphasis is not on the guitar so much. It could be heavy, strong, aggressive chords, but that's a bit limited. That's the same story with Townshend, but Townshend would come up with very interesting little offshoots from his chording, particularly the sound in the new single, "Who Are You," the guitar playing there is really tasty because he normally doesn't do that kind of spikey little blues stuff. It's not a blues record, but it's great, you know? You'd imagine that a guy like Townshend had done it all, but he's still moving on.

"There's many groups I haven't heard, though I've read about them and have seen pictures of them playing Dan Armstrong and Jazzmaster guitars. Elvis Costello's got a nice sort of style. He's not a lead player either as such, but he gets a nice strangeness from his guitar. George Thorogood is kicking pretty good guitar, but he's very much in the tradition of Elmore James and that sort of thing. I think that stuff isn't dated really, no matter what anyone says. That stuff is still valid and will be valid tomorrow when certain mini-fads have bit and died. It sounds like the old fashioned thing to say, but you can't stick Elmore James or Jimi Hendrix in the grave and forget about him. That stuff is too good."

Yes, Rory Gallagher is a guitar fan, and his own guitar playing says it all.□

"...I'd like to be a guy who can actually go a little adventurous on the instrument. But I wouldn't like to become just a technician or just a madman."

Andrew Putler/RETNA



Bob Sorce

Chip Rock/Lynn Goldsmith Inc.

He's making a concerted effort here to keep cool and act civilized, like an old gunfighter trying to go straight despite his itchy trigger-finger.

NEIL YOUNG

(continued from page 37)

sticking his neck out like a turkey on Thanksgiving, and not sounding like Montovani is a certified rock and roll feat.

The more I listen — especially to Side One — the more I'm won over by this soft stuff. It may not rattle your eyelids — there's none of that heart - curdling vengeance about stupid girls who ought to drive back where they came from or risk getting shot down by the river — but the slant is still pretty sharp. "Look Out For My Love" nods along invitingly enough, but sudden choppy chords and squealing guitar licks flitting through the background make it sound slightly unsettling, and the words, including images of red lights flashing, contain a warning that there's still dynamite in this guy's duodenum.

Still, he's making a concerted effort here to keep cool and act civilized, like an old gunfighter trying to go straight despite his itchy trigger-finger. "Lotta Love" guardedly admits that maybe he needs "relating, not solitude". "Peace of Mind" is about how tough but necessary it is to build trust with someone. "Field of Opportunity" is a cock-eyed number about finding a new friend because "it's plowing time again". Yep, Neil sure seems ready to bet the ranch on a new filly.

"I've just got to meet him," Dolly breathed urgently. (She has a lot of these urges.) "I know I can make him happy. We could get ripped on ox-blood, stare into the darkness, and whittle together. It would be so romantic. You know that line in 'Lotta Love' that goes: 'If you are out there waiting/I hope you show up soon'? Well, here I am — where do I go?"

"Now hold on," I countered. "This guy still sounds a tad suspicious of wimmen. He's not the type to buy a pig in a poke."

Well, naturally she exploded at that ill-chosen figure of speech — and I deserved it. I should have remembered that Dolly has the confidence of Medusa in her ability to stun men with her looks. Most guys fall on their knees and start barking when she so much as glances at them — she says.

"What I mean," I cooed in Soothing Tone #4, "Is that this guy is a contrary cuss. Idealistic. Very choosy. He's not like Rod Stewart, where all you've got to do is dye your hair blonde and you've got the job. He's not like David Bowie, where you just touch palms, stare into each other's eyes, and trade brain - waves like Jane Fonda and David Hemmings in 'Barbarella'. What makes you think it's your heart of gold he's looking for?"

"Well," she simpered intimately, "I've been listening to his albums and practicing."

"Practicing what?"

"Practicing to be his dream - girl, dummy! It's all there in the songs. Like 'Waiting for You' from his first solo album in 1968 says he's 'looking for a woman with the feeling of losing once or twice.' Now you remember I told you about that local promo man who talked me into the back seat of his car and then couldn't get it up."

"Ummm. That sounded like a loser

alright."

"Right. And I'm 'old enough to change my name' like he asked for on 'Cowgirl in the Sand'."

"Yeah, I remember when you used to call yourself Deirdre."

"Uh-huh. And 'Cinnamon Girl' talks about 'chasing the moonlight,' so I've been learning about the constellations so we'll have something to talk about when we're star - gazing together."

"What else?" I mumbled, trying to keep the skepticism out of my voice.

"Okay, here's the one I figure is the clincher — 'A Man Needs A Maid'. You know none of those other girls who go after rock stars are ready to pitch in with the Comet and the Sani-flush after their man has upchucked his dinner all over the dressing room after an intense show. I mean, they're scared they'll crack their nail polish and won't be able to see their own reflections in it anymore. But I like taking care of men. If he saw how clean I keep my house, he wouldn't be able to tear himself away — his touring days would be over forever."

"I dunno," I hedged. "I think he was a little disappointed at your gender when he wrote that one, but I wouldn't get too subservient. Remember, he also likes 'em 'like a hurricane'."

"Hey, this is Dolly you're talkin' to. Remember I told you about the time I caught that old man looking up my dress and poked his eye out with my spiked heel? Nobody messes with me. I could take Patti Smith and that Blondie girl in a cat-fight with one paw tied behind my back. Listen to these claws."

I heard a hard, clacking sound that stiffened my spine. "Okay," I assented, "but can you dance on lights from star to star?"

"Come again?"

"It says on 'Like A Hurricane': 'once I thought I saw you in a crowded hazy bar...' "

"Yeah! That was me!"

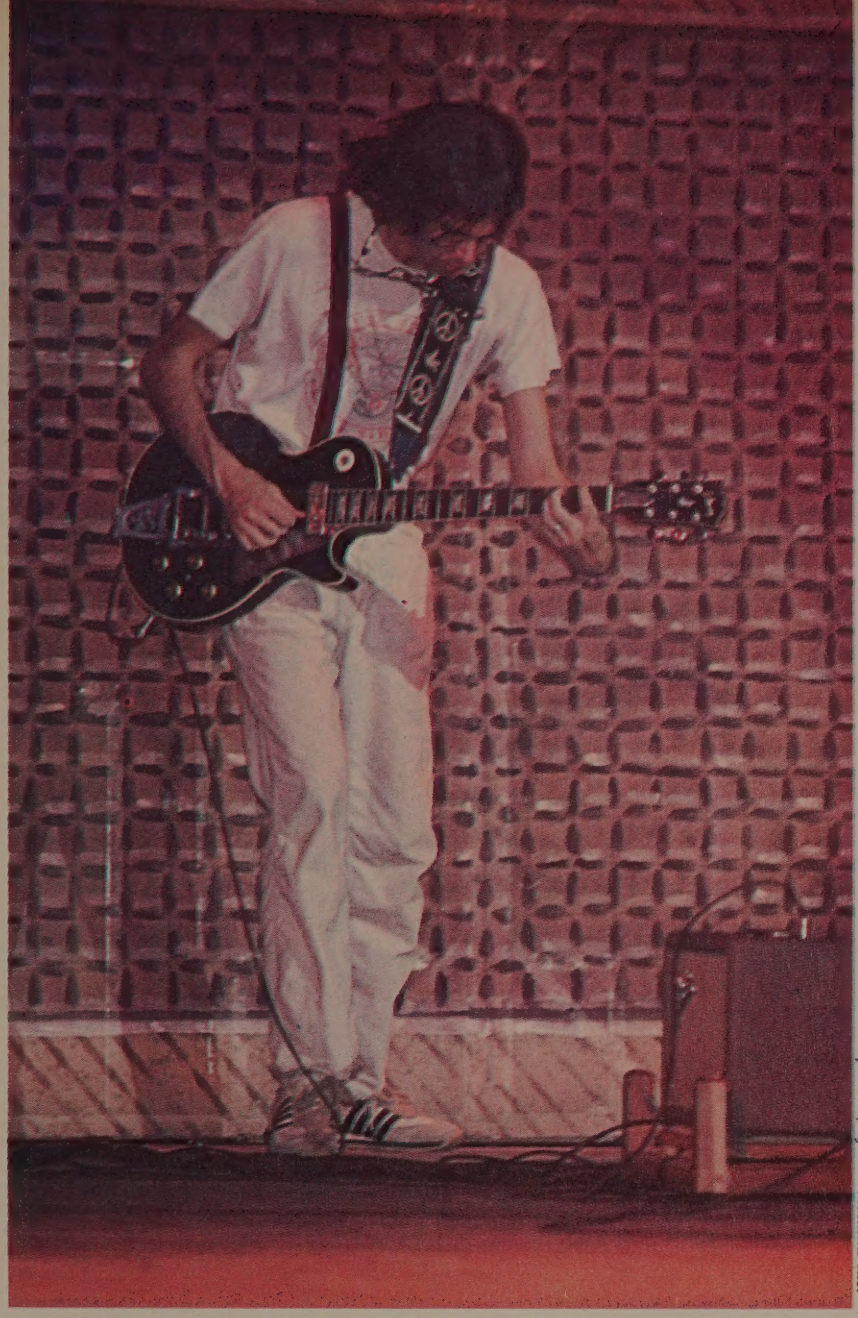
"...dancin' on the lights from star to star ... far across a moonbeam, I know that's who you are..."

"Oh," she sounded deflated. "Must have been some other bitch. Well, who do you think is right for him?" she pouted petulantly.

"Hold on, let me check the Hit Parader datebook. Aha! What about Barbi Benton? After all that high life with Hefner at the Playboy hutch she's really gotten into her roots recently, hanging out with the 'Hee Haw' gang. You ought to see her in a plaid flannel shirt — and she's got cheeks like apples. And by now she should be able to talk about Dolly Parton as well as anyone on Neil's front porch. Plus Neil's former old lady was an actress, and you know how brilliantly Barbi emoted on that 'Sugar Time' TV show."

"Too short," Dolly sniffed. "And besides, he'd want more than a housepet."

"Okay, then how about Neil and Mindy? She's spunky, self - possessed, and she's already shown she can put up with alien behavior by co-habiting with that Mork from Ork character. Mindy smiles great, she moves around with an eye - catching flounce, and she'd feel right at home with those hooded 'Star Wars' Jawas Neil uses as roadies in his stage show. Any chick who can handle a guy who says 'Nanu, nanu' all the time is perfectly capable of handling Neil when the black holes of cosmic confusion close in."



Chip Rock/Lynn Goldsmith Inc.

Onstage at Madison Square Garden

"Yeah," Dolly giggled. "That stage show with the over - sized microphone and the old Woodstock soundtrack was really bent — the man is definitely crazy. But she's still not deep enough for him."

"Actually," I ventured, "I think he wants a girl who's ineffable."

"Un-f-able? You mean a girl who won't put out?"

"No, no, not quite — I mean 'indescribable'. In 'Lookin' For A Love' he says she's 'nothing like I pictured her to be'. In 'Cortez' the girl is lost in the mythic past, and in 'Like A Hurricane' he says 'you are just a dream'. In 'Will To Love' he even admits 'It has often been my dream to live with one who wasn't there.' Sure, I believe he's anticipating some action on *Come A Time,* but it's the yearning and the imagining that he gets off on more than the fulfillment. I bet that guy's wished on the Evening Star so many times it's started to talk back to him."

"But that's crazy."

"Not necessarily. One of the best romances I ever had was with a girl on a bus I waved at once. She waved back, the bus pulled away, and it was all over in five seconds. It was perfect."

"I see what you mean," Dolly sighed hopelessly. "But now what am I going to do? Jesus, I'm lonely."

I glanced at the gathering blizzard outside and pulled the telephone a bit closer. "Tell me what you're wearing..." I began. □

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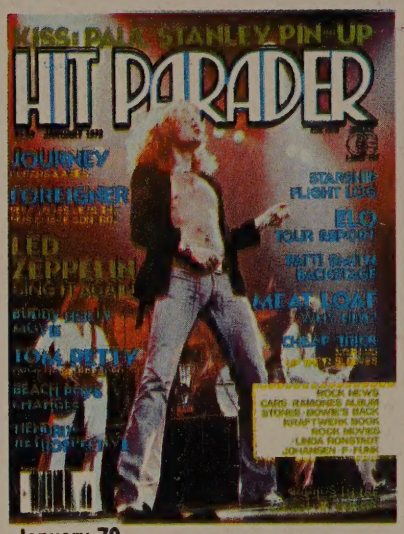

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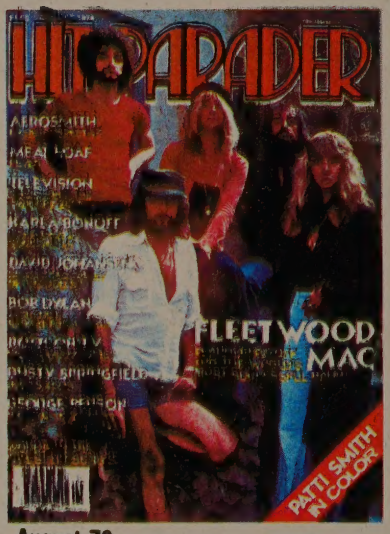

August 78

July 78

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- Crosby, Stills & Nash - Together
- Going Home - Where the Rock Stars pay rent
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